

THE INDEPENDENT AND UNCENSORED MAGAZINE EXPLORING THE WORLD OF THE ARTIST FORMERLY KNOWN AS PRINCE

UPTOWN

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Call The Law

The UPTOWN Lawsuit

Baby, He's A Star

A Look At The 90's Music Of Prince/The Artist

The Cherry Moon

An Exclusive Interview With Chris Moon

The Rebels Turn Me On

The Story Of The Rebels Project

Everybody's Looking 4 The Ladder

A Study Of The *Around The World In A Day* Album Cover Artwork

Eye Just Wanna Play Funky Music

Groove On With Larry Graham

On display until June 7th 1999
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Kind thanks for help and input
to this issue go to
Alex Hahn, Alan Freed, Vicki Shuttleworth,
Diana Dawkins, the *Interactive* people,
the whole Prince/Artist community and our readers.

Flanders Expo, Ghent, Belgium.
28 December 1998.



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The shit hits the fans...The last couple of weeks have been most disturbing for all of us here at *UPTOWN*. We were informed by press reports in early March that the Artist is suing us, as well as *The Interactive Experience* and nine websites in two separate lawsuits. We've never received one single complaint from The Artist's organisations throughout the years, then, boom, a lawsuit! However, instead of devoting page after page to a discussion of the lawsuit and comments from fans, we decided to go ahead with a fairly "normal" issue.

We have received tremendous support from you, our readers, and the whole Prince/Artist community, as seen on Internet sites and mailing lists such as prince.org/PPML, and alt.music.prince. It feels good to know that you're behind us! Your supportive comments have made us determined to keep going! They also show that the vast majority of fans know what is right and wrong here. So to all of the countless numbers of fans who have written words expressing sympathy and support, thank you. Your words are read by us and we appreciate your concern. We didn't know we had so many caring friends (and in this case, the term "friends" is more appropriate than "fans"). This truly is "love 4 one another." It really reminded us that the magazine is for the fans and collectors of Prince/The Artist, and no one else!

We started the magazine in 1991 out of a genuine love for The Artist's music. We have always treated him with respect and analysed his work in a serious, "journalistic" manner, which clearly is one of the reasons why we're highly respected. There is no question in our opinion that one reason for the lawsuits against *UPTOWN* and *The Interactive Experience* is to eliminate competition for the new official Artist publication. Yes, an officially sanctioned magazine is in the planning and will probably be produced by the so-called "collective" behind the Love 4 One Another website. Isn't it somewhat ironic that Prince once sang, "Be glad that you're free, free to speak your mind" ["Free" 1982]?

Still, let's keep things positive. We're not going to let *UPTOWN* become a breeding ground for negativity; it wouldn't be fair to you, our readers. Our only comment on the lawsuit is the press statement on the back cover. The basic complaints against *UPTOWN* are summed up in the article, *Call The Law*. Make up your mind yourselves! For more information on the lawsuit, media reports, commentaries by some of the leading Prince/Artist fan organisations, etc, check out our website: [http://www.uptown.se].

You'll see some minor changes in this issue, until things have been clarified. For example, we will stop using the symbol to represent The Artist's name. Instead, it will be Prince or The Artist from now on. Also, you won't find any NPG Records sleeve reproductions in this issue because we need clarifications about this as well (even though it's normal practice to reproduce cover sleeves in music publications and books). Needless to say, it is our ambition that *UPTOWN* should continue as before (with some minor adjustments). We're definitely going ahead with our basic plans for *DAYS OF WILD - A Documentary of Prince/The Artist*, although there might be a delay due to the lawsuit requiring our time and efforts.

In this issue, we have an exclusive interview with Chris Moon, one of the first to discover Prince's immense musical talent and an important figure in the launch of his career, *The Cherry Moon*. We take a closer look at *GCS2000* and the career of Larry Graham, *Eye Just Wanna Play Funky Music*. *The Rebels Turn Me On* examines the legendary Rebels project and *Everybody's Looking For The Ladder* is a study of the cover of *Around The World In A Day*. Guest writer Louis Troha looks at the music of the last 10 years of Prince's/The Artist's career, *Baby, He's A Star*.

The *Sign O' The Times* tour report is now 95 per cent complete and will be included in our next issue. An interview with Owen Husney, following up on the Chris Moon interview in this issue, has also been conducted and will be published shortly. We have many other plans as well, so stay tuned! We hope to remain free to speak our minds for many years to come!

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1999 - The New Master...

"1999 - The New Master" featuring updated versions of "1999" was released in the US on February 2nd. It includes seven versions of the song:

1. 1999 (The New Master) (7.09)
2. Rosario (1999) (1.19)
3. 1999 (The Inevitable Mix) (5.46)
4. 1999 (Keepsteppin) (4.33)
5. 1999 (Rosie Doug E. In A Deep House) (6.23)
6. 1999 (The New Master) (Single Edit) (4.30)
7. 1999 (Acapella) (5.11)

The EP peaked at number 150 on *Billboard's* Pop Chart and number 58 on the R&B chart. *Billboard* charted it as an EP because it was priced as one, even though NPG Records claimed that it was a single.

"New Power Revolution"...

Although nothing has been publicly announced, according to *The Ø Family*, several sources have reported that The Artist has fired The NPG band. The current band members have been told to feel free to work elsewhere, although some of them may wind up in The Artist's new band. According to the reports, a few former band members have been contacted about forming a new band, possibly to be called the New Power Revolution since it will mix members of The New Power Generation and The Revolution bands. Note that nothing has yet been officially confirmed.

Coca-Cola rumours...

According to the Den Entertainment Network, Coca-Cola has purchased exclusive rights to use the original recording of "1999" in their advertising for the entirety of the year 1999. It is our understanding that both Warner Bros. (as the owner of the master recording) and The Artist (as the composer) would have had to OK this deal and both will receive a percentage of the money from Coca-Cola. Sources report that Coke may have even more involvement with The Artist in the near future as a tour sponsor. Again, nothing has been confirmed at the time of writing.

Roadhouse Garden tracks...

The Artist has revealed more details on the forthcoming Prince & The Revolution album *Roadhouse Garden*. The following tracks have been mentioned: "Witness 4 The Prosecution," "Splash," "All My Dreams," and "In A Large Room With No Light." No release date has yet been announced, although The Artist has said that he didn't want to release The Revolution album too shortly after Wendy & Lisa's *Girl Bros.* album. Needless to say, you can expect an in-depth review of the album and full details on the background of all tracks in a forthcoming *UPTOWN*.

Making money...

MTV's program *Buku Bucks: The Top 15 Money Making Artists of 1998* ranked The Artist at #11, according to estimates compiled annually by *Forbes* magazine. The Artist's earnings for 1998 were estimated to be \$24 million, broken down into these categories (which actually add up to \$25 million): \$9 million from sales of *Crystal Ball*; \$5 million from touring; \$5 million royalties from old album sales; \$6 million retail sales from NPG Records.

Very Best Of Prince postponed...

The planned release of a Warner Bros. greatest hits album by Prince has been postponed, for the time being. It was expected to be out in mid-February.

Lawsuits...

On February 25th, three lawsuits were filed in US District Court for the Southern District of New York. One lawsuit targeted nine websites with allegations that include selling bootlegged recordings and offering unauthorized song downloads. Another suit was filed against the UK *Interactive Experience* fan magazine and one against *UPTOWN*. [Read more about the *UPTOWN* lawsuit in a mini-feature called *Call The Law*.] It should be noted that the suit against *UPTOWN* makes no allegation that the magazine has sought to distribute bootleg music. Rather, the *UPTOWN* suit simply claims that the magazine's use of Prince's/The Artist's name, symbol, and image constitutes infringement.

1999 interviews...

UPTOWN's last coverage of interviews the Artist has given, *Call People Magazine & Rolling Stone - The Artist Speaks Part VI* (*UPTOWN* #36), missed out the Marbella, Spain, August 1998 press conference in the listing of 1998 interviews. We also missed a brief fax interview with *Black Radio Exclusive's* Steven Ivory, December 11th 1998. Asked if black pop seemed caught in an artistic rut and how it could get back on track, The Artist said that there was once a "definite agenda of not only just black unity, but the healing and coming together of all races," adding that "we need to remember that there is one race; the human race."

The Artist chatted with a Love 4 One Another webmaster on January 19th. He said that *The Truth* is scheduled for rerelease in the year 2000 and that he would like to make another film instead of the videos, which he says that he hates. He also said he is working on a "very political" musical. The Artist denied knowledge of any deal to sell the rights to "1999" to Coca-Cola. The bulk of the chat dealt with ownership of masters. Rosie Gaines also dropped in for awhile and sounded anxious to record an album or do anything else with The Artist.

An e-mail interview with the *Sonicnet* web publication appeared on March 4th. Amongst other things, the Artist talked about the inspiration behind the new song "Madrid 2 Chicago," explaining that the title came from the flight he had grown accustomed to after Mayte has moved to Spain, where she is currently living. He commented on his cover of Shania Twain's "U're Still The One," saying that it was a well-written pop song "that begged for volume." The Artist also talked about how the revamped version of his official Love 4 One Another website was created. He said that "the key to control of any kind is the ability to submit to a higher ideal." In this case, he explained that the ideal was unity, "Once we all agreed to submit, unity was achieved."

GCS2000...

Larry Graham and the Graham Central Station's new album, *GCS2000*, was released in the US by NPG Records on February 2nd 1999.

GCS2000 release party...

The Artist was present at the release party for Larry Graham's *GCS2000* album at Club NV in New York on February 5th. Larry Graham and wife Tina and their daughter arrived around 10:30. The Artist showed up around 11:00 and stayed for an hour.

Pioneer Awards...

Larry Graham was among the presenters at the R&B Foundation's tenth annual 1999 Pioneer Awards, which took place in Culver City on February 25th, 1999. He

THE ARTIST'S TRANSITION FROM A DARING, UNPREDICTABLE ARTIST, who took musical chances and experimented with all aspects of his music, to a mainstream artist happened quite some time ago. The media recognised it first, but since the media is usually too trendy, rash, and self-important, its few truly valid points are mostly unnoticed. Prince/The Artist himself is rather good at diverting attention and deflecting issues. His "friends" are too often good at ignoring or overlooking when it comes to the object of their adoration; they're too subjective to see things clearly. Thus, this transition was/is not really discussed in "friend"-dom.

Sadly, this transition is a fact with any of the modern pop/rock scene's true "greats." For example, there was once the creativity and innovation of 50's to 70's Miles Davis (probably modern history's longest stretch of musical innovation), 60's Aretha Franklin, 60's to early-70's James Brown, mid to late-60's The Beatles, late-60's to early 70's Sly and The Family Stone and The Rolling Stones, late-60's to mid-70's Marvin Gaye, 70's Stevie Wonder, Joni Mitchell, and David Bowie, etc. Each advanced and contributed to musical history in their own undeniable ways. However, in every case there comes a transition period in which the unique creativity and musical innovation end and there is a change to the status of "icon."

Better Look Now Or It Might Just Be 2 Late

80's Prince versus 90's Prince/The Artist – there is simply no comparison with regards to musical experimentation and breaking new ground. In the light of musical history, this development seems inevitable. Unfortunately, Prince/The Artist and his "friends" have a terribly bad habit of taking non-positive (which is *different* than "negative"), non-glowing, non-sycophantic views in the wrong way. They too often mistakenly interpret these views as a loss of interest or, even worse, some kind of betrayal.

There is still no denying Prince/The Artist's musical capabilities. However, his 90's music is basically a question of recycling musical tricks of old and incorporating current musical trends. It is not original and there is no more furthering of musical standards. Creative and innovative songs are now few in number and appear sporadically on albums that may still be fairly "good" and enjoyable. The 80's Prince music took every musical convention and re-defined them in his own ways, which affected the course of musical direction. His sound was his own. He was often emulated, but no one created music like he did. Albums as a whole were strong, cohesive, creative, and innovative, while an occasional individual track *might* be average. No one truly wants another 1999 or to dictate his path. It basically comes down to wanting that same type of uniqueness and innovation in a present-day context.

But Honey I Know, Ain't Nothing Wrong With Your Ears

For all intents and purposes, it started with the *Batman* film soundtrack in 1989. At the time, this was disguised by the fact that the excellent *Lovesexy* had preceded it. It was discussed whether *Batman* was truly a "Prince" or "soundtrack" album. Prince was trying to write his own music in the film's context and the final say basically came down to the film's director, Tim Burton. In fact, the "Batman Theme," "Rave 2 The Joy Fantastic," and "200 Balloons" were rejected by Burton, and the upbeat, bouncy, and routine "Trust" was written to replace "200 Balloons" in the film. Not all of the songs on the album were even used in the film. Solely as a "Prince" album, *Batman* falls short. The "over-production" that was appropriate on *Lovesexy* continued. The majority of songs are a combination of typical late 80's pop/rock and typical "Prince." Some appear to be quick throwaways.

Graffiti Bridge followed in 1990. Once again, extenuating circumstances "masked" the changes that were taking place. Other acts are interspersed on this album and despite the fact that he wrote or co-wrote and appears in some way (albeit sometimes uncredited) on every track, it is again not truly a "Prince" album per se. The joyous and spiritual themes of *Lovesexy* were continued for the *Graffiti Bridge* album and film. Again, though, most of the music is average/typical "Prince" at best but marred by the fact

that it had to be incorporated into *that* film. A good too many tracks were also reworked from the vault or intended for other projects.

Hey, Take A Listen

Diamonds And Pearls of 1991 was the first album to blatantly indicate the change from innovator to institution. There were no qualms or denials that this album was intended to be "general public friendly" with plenty of easily accessible and trend-based songs. Despite the beginning of the media's recognition of the transition, this time it was largely ignored because of all the hype and publicity surrounding the release. Indeed, he suddenly became media-friendly, with appearances, concerts, and allowing plenty of access for articles. *Diamonds And Pearls* produced the most released singles, the most hits, and is his most successful album (from an industry viewpoint) since his 1984 public breakthrough with *Purple Rain* (still by far his most successful and most recognised album).

This time was also the beginning of the heavy focus on the business aspects. Not only did Prince renegotiate his contract at that time to make history, he also pushed business conventions by releasing different singles and music video clips simultaneously to both pop and R&B markets. And, this was also a time when he tried bringing focus to the "band" instead of primarily himself. Of note are all of the co-writing and publishing credits. His musical changes are also apparent to anyone who has heard this album's original 1990/91 outtakes. They are somewhat minimal and more reflective of "Prince" of the old. The released versions yet continue with "over-production" and reflect so much NPG "band" input that it detracts from the root of the music in the end.

Despite the return of writing most of the tracks himself, the symbol album from 1992 again tried to focus on the "band." It is further marred by its "rock opera" concept and contrived format of trying to cover as many musical styles as possible. And yet, it also contains some decent music.

The year 1993 saw the release of the greatest hits compilation



He's A Star

The Hits/The B-Sides. The very standard rock of "Peach" and the disappointing rap of "Pope" were the only truly new tracks. "Nothing Compares 2 U" was his first officially released cover version (no matter that he is the song's author) and is sung as a live duet with Rosie Gaines. Despite being a duet, it is interesting to note that his arrangement is similar to Sinead O' Connor's 1989 version, rather than The Family's original from 1985. Obviously, it was released due to Sinead's enormous international success with the song. The three remaining previously unreleased tracks came from the vault and covered the years 1985 to 1988. This release would also be his last on the Paisley Park Records label, which was officially closed on February 1st 1994.

However, late 1993 saw the creation of the NPG Records label, with the independent, limited release of The NPG's *Gold Nigga* album. It is filled with the rap and pseudo-hip-hop feel of then-members The Game Boyz, headed by Tony Mosley. The music itself is also very obviously geared around the various strengths of the band members at the time. This is the least interesting of the three NPG albums. It tries far too hard to be "street cred" (also reflected in the awful packaging) and funky at the same time, but lacks cohesiveness and solid songs. It is also interesting to note that Prince's involvement is almost entirely in the background, both in packaging, credits, and recording. The exceptions being his very obvious but uncredited appearances on "Black M.F. In The House" and "Johnny." And, of course, "Call the Law" was previously released under Prince and The NPG as the B-Side to "Money Don't Matter 2 Night."

Tell Me, Do U Like What U Hear?

The year 1994 was the beginning of the public business disputes with Warner Bros. Much to their dismay, the hugely supported, lavish, independent NPG Records release of "The Most Beautiful Girl In The World" was an enormous, international success. In contrast, *Come* was very obviously put together as minimally as possible to fulfil contractual obligations under the "Prince" name and was given virtually no support from label or artist. The tracks were basically leftovers from the previous year's *Glam Slam* *Ulysses* "musical interactive theatre" dance production failure. Released later in the year, the *Black Album* was completely irrelevant in a 1994 context.

In Europe, The NPG's *Exodus* album followed in 1995. Again, this album is very obviously based around the band members' strengths. However, Prince/The Artist's influence was no longer in the background, though not quite entirely in the foreground, and was seen under the guise of band member Tora Tora. Not only was he evident in the packaging, but he was actually credited and basically shares lead vocals with Sonny Thompson. This is the strongest incarnation of The NPG. And with the additional Prince/The Artist input, this is easily the most impressive NPG album. Though still containing too many weak tracks, there are conversely several good-to-strong tracks and the album itself does have an overall cohesiveness.

By the time *The Gold Experience* was released in late 1995, the music itself was outdated and The Artist was no longer interested in the project. The music had been previously used (for example in *The Beautiful Experience* film), often performed live, and heavily previewed (for example on samplers or played before live performances). The album is also yet another case of lacking a cohesive feel due to trying to cover too many musical styles, yet again contains some decent music.

The year 1996 saw plenty of released music. First was the soundtrack for the Spike Lee film, *Girl 6*. This contains a wide assortment of past songs, as well as three previously unreleased tracks. All are credited to the moniker of "Prince." One very good

and one decent new track were from the vault and originally intended for other projects. "Girl 6" is typical NPG and fails for every reason that "Batdance" is amazing.

Chaos And Disorder was very obviously another "throwaway" album. This, along with the still unreleased *The Vault*, allowed The Artist to fulfil his Warner Bros. Records contract and become a free agent. An ingenious oddity ends the album in "Had U." This uses a guitar to emulate a violin and is a structured, minimal, unobtrusive, quiet-yet-strong affront that is very reflective of the entire Prince/The Artist/Warner Bros. situation.

Hey, Check It All Out

Emancipation was last for 1996. Despite its sheer scope and broad range of musical styles, it has already been established that the triple-CD set covers no new musical ground and includes precious little experimentation. In fact, much of the music is typical pop/R&B with a Prince/The Artist "twist." Far too much of it is very similar to the music of many other current R&B acts. Still, it is probably his best overall album since *Lovesexy*. And we can all compile a stunning single CD out of the 36 tracks.

Love it or hate it, 1997's *The Truth* is truly an interesting release. Once again, there is nothing new about the music. Though he is calling it an "acoustic" album, it is not in the least because he simply cannot resist additional production. However, this album is rather interesting and "fresh" in the context of Prince's/The Artist's 90's work. *The Truth* is in fact the most "under-produced" and atypical project of his since *Lovesexy*. It does not reflect most of the usual trends he has followed since 1988, which in itself is nothing but an incredibly good thing and probably the next best thing to the unique innovation of old.

Crystal Ball was eventually released in 1998. Despite being a slightly better overall release than expected, it is quite a wasted opportunity. It is nothing like what was initially promised (hardly a surprise), neither in content nor in the ridiculous and incredulous business aspects of this release (none of which he ever seems to be held responsible for). Three disks, with a mere 10 tracks each, clocking in at under 50 minutes each. What a shame. And why bother including remixes of already released tracks? This package perfectly reflects the excellence in the older material and, unfortunately, the sometimes good, but mostly standard and unoriginal, newer material. Further, it shows that some above-average material is still intermittently created, despite his development during the 90's.

Last year also saw the release of the third NPG album, *Newpower Soul*. It is interesting to note that Prince/The Artist's involvement was now utmost. He alone appears on the album cover, he is credited as himself, and he and Mayte are the only members in "The One" music video clip (though the band returned for "Come On"). His involvement is also more than evident in the music. It is an odd combination of some material that would easily fit on one of his "solo" albums and music that is obviously jam-based and again geared towards band members' strengths. He has also tried adding a "live" feel to much of the music, some of which he said was created during rehearsals and live shows. Indeed, there is an odd mix of mostly studio work with elements from live shows. The album is uneven but does have a few decent moments. It is also noteworthy that Prince/The Artist announced early this year that (supposedly) he disbanded The NPG, at least for the time being.

You'll See What I'm All About

So what does this mean for the future? It is questionable whether The Artist will ever again create music that is truly innovative and experimental. He seems to have lost his "cutting edge" and is incapable of breaking the many bad habits of the 90's. Each new release will be assessed based on a combination of past releases, which musical trends he embraces and incorporates into his own styles and how well it is done, and what overall direction he seems to be taking at the time. How unfortunate, but true. There is no escaping history.

By Louis R. Troha.

In this article,
Louis R. Troha
takes a look at
the last ten
years of Prince/
The Artist to
examine what
happened to
his innovative
capabilities. He
argues that The
Artist no
longer is a
musical
pathfinder; he
is an
international
"superstar"
whose respect
and popularity
now rest upon
his impressive
live
performances
and his past
musical laurels.

THE CHERRY MOON

Chris Moon was one of the first to discover Prince's musical talent and he was an important factor in getting his career underway. They met in 1976 when Prince came through his Moonsound studio to record material with his band, then known as Champagne. Moon had aspirations as a songwriter, having written poetry and song lyrics since he was a teenager, and after seeing Prince at work in the studio, he approached him about collaborating. In exchange for writing and playing the music, Prince would get free studio time. The deal served both well; Moon could turn his lyrics into songs and Prince was able to learn about recording techniques and develop as a songwriter and musician. Their teaming-up contributed to the breakup of Champagne and led to Prince's decision to become solo artist. In this interview, Chris Moon talks about his background and his early attempts in the recording business, his collaboration with Prince, the famous "naughty implied sexuality" approach to songwriting, and how he introduced Prince to Owen Husney, who became his first manager. He also talks about what he has done since parting ways with Prince, more than 20 years ago.

First of all, can you tell us something about your background?

Let's see. Born in 1953, I grew up in England, went to private boys schools. Left England when I was about 12, moved with my family to Hawaii. Lived in "olihijablaalibongurblabla," if you can spell that you're doing good. Lived in Hawaii for two and a half years, and then moved to Minnesota when I was 15. Finished up high school here in Minneapolis, graduated when I was 17. I said to myself, "I don't want anymore school, that's boring." I really didn't want to go and get a job, even though I did. I tried to sort out what I wanted to do.

How did you get into music?

I decided that music was the thing that had consistently given me the most joy and happiness over the years. So I decided that it would be fun to get into music, but I didn't know anything about audio recording or engineering or anything. Anyway, I went and got a job at a company that was manufacturing training and marketing materials on diskette. My job was sitting in front of a diskette duplicator, putting four diskettes on the machine, hitting the button, waiting for them to get duplicated, then putting four off and putting four on. I did it for two years. Throughout my lunch breaks, I would go and spend time with the engineer who was producing, recording, editing and doing all of this. He taught me how to edit tapes, recording, microphone placements, and all of this stuff. I really got my education first hand from an engineer.

I spent a couple of years exercising my hands on this duplicating machine. By the time I left the company, I was running their audio facility. The engineer, Alan, had left so I had taken over the chief audio engineer's job, flying all around the country producing these tapes. Finally, I went into my boss one day and said, "Hey look, give me a raise, or I leave." So I left. When I got home I realised that maybe I had pushed a little too hard. "I'm now out of a job, 19 years old at the time. Let's start a recording studio!" I had a little four-track tape recorder with a couple of plastic microphones that came free with it. I went down in the basement, dropped a

couple of microphones down, and announced that I would record bands for free. I figured that no one could complain about the recording quality at that kind of a price. So I started recording everybody and anybody that wanted to get a free recording. They would come over and set up, and I spent all day doing this. I was doing a lot of country & western, because Minnesota, you know, is kind of cattle town.

How did the Moonsound studio come about?

Moonsound was formed in the basement of my house, producing free recordings. I did this for a while and I was getting a pretty high demand because the price was right. A black artist from town came in, I've forgotten his name, took me up on my offer. I actually enjoyed that recording session. The others were a little... they ranged from painful to tolerable. I realised that I really had more of a personal preference for funkier music. Everybody else was doing rock 'n' roll, so there wasn't much competition in this area, because nobody seemed interested in this kind of music.

I started Moonsound on unemployment 1973-1974. I was faking these "going out on job papers," off the record of course, no, I don't care. If they want to arrest me for it, they can't. So I'm faking these papers and the whole time I'm tuning my craft, if you will. And right as my unemployment was about to run out, I found a band that was actually willing to give me some money to record them. I think I was charging five bucks an hour. Whoever the band was, you have never heard of them and you never will. I landed this job to record this music for them, and it came right as unemployment ran out and it provided me with enough money to get to my next cheque. I figured out that I could justify a five dollar fee. Then I found another candidate or two and then I was fluid, I was generating income. So that began the business for me of making money, producing music. I basically took all the money that I took in and reinvested it back into the thing that I was doing.

How did Moonsound and your recording business develop?

Anyone who was black in Minneapolis came and worked with



Prince called me up that evening, or the following evening. He had told the band that he had got this deal with the guy at Moonsound, and they were pretty uncomfortable with that. They put some pressure on him and said, "You or the band. Which is it going to be?" Prince said to me, "This is really tough. They are forcing me make a decision."

Moonsound, because there was nowhere else to go. It was the only black music "scene" going on and Moonsound was the only studio that was doing that. So we are doing five dollar sessions, right, then I came up with this bright idea, "I need visibility, I need credentials." I was fresh out of nowhere. So I get this bright idea to go to Sehon Productions, they were putting out all the concerts in town. Randy Levy owns Sehon Productions. I went down to see Randy. I said, "Here's a great idea for you! I've got a recording studio and here's the deal. I come in and record all your major concerts for you for free. I put the tapes together, I'll put ads for Sehon Productions on there, and I'll put a couple of ads for me, and I'll get them to air it on the radio station in town," which was KQRS, black music station. So I went over to KQRS and said, "OK, I'll give you recordings of all the hot concerts that come to town, absolutely no charge, all you've got to do is allow me to include a couple of ads for Sehon Productions and myself, and you can sell the rest." So everybody was thinking, "Hey, this is a good deal."

A friend of mine, I called him God for a long time, because he lent me a 24-track mixer. Every time I saw him, "God! How are you?" Because to me he really was the guy who made some miracles. I had this van, I put the 24-track mixer in the truck, put the 3340 tape recorder, and showed up at all these concerts. And all of a sudden I was professional! What happened after I had been doing this for six months, I had a list of bands, Climax Blues Band, Muddy Waters, all kinds of people. All these top big names that I had recorded, so the word got out. Everybody thought that I knew what I was doing. Then I went up to 20 bucks an hour. At this point in time I had some visibility, I had some radio play. Then Randy came and said, "I like your voice a lot, so why don't you do all the Sehon Production commercials?" So I became the voice for all the concerts in town.

I moved out of my basement, moved into a couple of buildings. I was doing albums, I had a recording studio, so now I had babes. It was all working pretty good, so I started thinking, "What is there after babes, booze, machines, studios and rock'n'roll? I've been recording all these people and I've made some really shitty people sound good. I also made some good people sound shitty. It might be kind of nice to be more fully evolved in this expression." I was enjoying music but it would be nice to actually share in this creative experience beyond just capturing it.

Around that time I convinced Campbell-Mithun, an ad agency, which was the largest ad agency in Minnesota, fifth or sixth largest in the country now I think, to hire me to come in and produce radio and television soundtracks in their studio. Which was funny because when I walked into the studio there was a very large console, and all kinds of equipment that I had never seen before. Really nice gear! They said, "Do you know how to work all this?" And I said, "No problem!" And the guy who had got me in was the current engineer, so I figured I'd just pull him off to the side and drain his brain, like I did before. So the day before I get the job... he dies! I got the job on April Fools Day, so I think life was screwing around with me a little bit. I went out and got this big afro hairdo. On my first day at Campbell-Mithun, the big ad agency, I made a presentation of my company. So here I am with a giant afro, I'm making a presentation for the ad agency about my plans for their audio facility. I walk out of the presentation, walk into the studio, closed the locks and I sit there and go, "Oh Christ! I don't know how to run any of this, and the guy who does is gone."

Energetic youngsters

Do you recall when Prince and his group Champagne first showed up in your studio?

I was working at Campbell-Mithun in the mornings at that time. I'm supposed to be working from 8:30 to 1 p.m., because I had told them, "I'll take the job but I'm doing my own studio too. I'll give you half time, and I produce stuff at home and bring it to you." Of course, 8:30 no fucking way. I'm showing up at 10 and the CEO is walking through and he's going, "Are you just arriving?" And I said, "Yes." He's getting pissed, "Why don't you show up with everyone else?" I said, "I could show up with everyone else,

and sleep for a couple of hours, but I don't wanna steal from you so I just show up at 10:30 and work till 2 p.m. or whatever."

I worked morningish to afternoonish and then came back to schedule my own studio recordings, mostly musicians who didn't show up until 3 p.m. anyway. I got income now and visibility, a nice job and all this happy stuff. I asked myself, "Wouldn't it be fun now to get this expression out?" By then I had graduated to more black groups, and if they didn't have money I got them a deal just because it was more interesting that sitting there listening to opera and violins. Champagne was one of many bands that came by.

So Champagne is in the studio and I'm thinking, "If I'm gonna do a music thing I might as well do black music. Singers really can't play one note on any instrument. Maybe you should collaborate with someone." There really were not that many choices. I had the bright idea to find someone to partner up with, "I'll produce we'll get together, collaborate, do some stuff." I started to look around, who was in the studio this week, because I had got the idea this week.

What was your impression of Champagne? Was it obvious that Prince was the leader of the band?

They struck me as energetic youngsters. They were all pretty young, 15–16 years old. I saw them as a young, good crowd. They seemed pretty fun-loving, clean in terms of women, pretty easy going, happy. They seemed talented, exceptionally talented, no doubt. There seemed to be a bond amongst them.

Prince's wasn't the leader. Morris Day's mother was. She was a good woman. She was organising these kids, involved in productive things. She did have some vision for them. I had respect for her. She dealt with the business side of it straight up, no problem with the money. She seemed to genuinely care about them. She was leading the troop. And second to her, I never saw Prince as one of the stronger members of the group.

Prince and his group also recorded demos at ASI Studios in Minneapolis in 1976. What do you know about this?

ASI Studios was a 16-track studio that was on the north side of Minneapolis. It may be possible that he did some work there with Champagne. I think I recall that they had done some work over there before they had come to work with me. Prince never did anything by himself over there, it was with his group. I believe they had done a session or two, maybe. The reason I got it was because I had a better financial offering. Champagne was probably paying me 30 to 40 bucks an hour.

How come you choose to approach Prince about collaborating on songs with?

Well, Champagne was in the studio. I'm looking at the group "There's a couple of different people here that I could work with. Prince would show up normally a bit earlier than everybody else thrash around on the drums a little bit, twinkle on the piano, guitar, bass or whatever. Well, let's see, "He shows up early, that's a good sign." Because in life you have time and black time. My wife is black by the way, she's not like that, but for the most part when you are dealing with musicians, there's even white musicians that are on black time. So the fact that he was early was cool, this is a very corporate sign here, dedication. The fact that he twinkled around on the other instruments, I thought, this is encouraging. The idea of having to coach other people showing up on black time to produce some tracks is going to be a pain in the ass. Let's find someone who can knock out more than one instrument, then I won't have to go begging for favours every time I need a track done. The other thing that struck me about Prince was that he was kind of quiet. That's nice. I'm not going to have a big fucking ego to deal with. He'll be easy to work with. I had a big ego, always had. Last thing we need is two big egos together.

It was at the end of one session, it must have been an afternoon session maybe three or four hours in the studio, it must have been around 6 p.m., it wasn't dark yet, for some reason I remember that. The band got all done and they left and I pulled Prince aside, told him I'd like to chat with him for a few seconds, "I've got an idea for you. I'm looking to put together some music that I have written. I'm also looking to find an artist, package an artist up, to provide him with studio time for free, to get a package together

collaborate on some material, and get the music out there. It's a very simple thing, I don't want any contracts, no paperwork, just a handshake, and the beautiful part is the only person that has anything to lose is me. You've got nothing to lose. It's a free ride as long as you want to take it. When you want to get off you can get off." The purpose for me was to get my lyrics out into the public. That was my motivation and I'm sure Prince had a whole different set of motivations.

I always felt that contracts don't bind people together, if anything, they break them apart. This was something that was close to my heart, and if it was going to be real, if it was going to mean anything, it was going to be done on that kind of understanding. Even if I was going to do it again today, I wouldn't change it for a second because he knew, going in, my deal was clean. The only one who could get screwed in that deal was me. I said, "If you are interested, I've been writing columns since I was 12, I'll write the lyrics, collaborate on the music, put together a package. Takes as long as it takes. And I'll do anything I can to try and get you out there. If it goes it goes. If it don't go it don't go."

Prince thought about it a couple of moments, grunted in a positive way, which I believed was a general agreement. I said, "OK, let's shake on it." We shook hands. I said, "Fine, it's a deal," and I handed him a key to the studio. It was a pretty bold move on my part: this was a 16-year-old kid from the north side of Minneapolis, whom I really didn't know. I just handed over the key to everything that I own, and did it without reservation. "Let yourself in at any time you like, if you go to school you come in after school, come over and practice, if I'm not here just practice away and when I get here we work on some stuff together." I think it probably blew his mind!

A pretty respectful kind of relationship

Do you know why Prince and Champagne parted ways?

Prince called me up that evening, or the following evening. He had told the band that he had got this deal with the guy at Moonsound, and they were pretty uncomfortable with that. They put some pressure on him and said, "You or the band. Which is it going to be?" Prince said to me, "This is really tough. They are forcing me make a decision." I said, "I can't tell you what to do. You have to decide for yourself. Do you wanna hang with the band, don't worry about me, I'm fine, I understand. Just let me know." So, they split because of jealousy: one of the members of the group had been singled out, and given a key to the studio. The others had to pay 30 to 40 bucks an hour, and this guy got it for zero for as many hours as he wants.

Prince called me back a couple of hours later, "I've decided that I'm gonna go with you." I said, "I'm glad from my standpoint, I'm unhappy that it was difficult with the rest of the group. But as long as you're cool with it, I'm cool with it. I gotta work with the ad agency tomorrow, I'll leave lyrics on the piano and three or four different songs on the piano. You come in and take a look at them and if you like any on them, work on them, or if you don't like them, tear them up and throw them on the floor."

I came in the next day, and he's working on one of the sets of lyrics. And that was the kind of the *modus operandi* that we went on from that point in time. I either leave new lyrics for him on the piano, or he was already working on something. The very first lyrics, I was throwing all kinds of stuff out trying to find something he liked, some love stuff, boogie, deep meaningful stuff from my perspective. And interestingly enough, he gravitated more to the lyrics that were non-conventional, because I always put up a mix of lyrics, conventional, less conventional, a bit more out there.

One of the things we started working on was his vocals. We finally put some music together, got him up on the mike: I see his lips moving, but my VU-meter is not moving. I crank everything up, but my VU-meter is not moving. I'm getting no meter deflection. I realised at that point that we had a gentle lyric singer. It might as well have been the limitations of my equipment, because once I got the maximum gain, hiss was overcoming everything else. Partly because of equipment limitations, partly because he was a quiet singer. I said, "I can't record you. I can't get your voice on

tape." He had to sing louder and we went through a number of things to get it to work right. I told him to lie down on the floor. I got him a pillow under his head. "Let's just listen to the track for a while, stuff the microphone, turn off all the lights in the studio. Don't sing just listen." It turned out that this approach, for some reason, worked! We got meter deflection, and from that point on, we were up and rolling on vocals.

How was it working with Prince?

We virtually lived together. Neither he nor I are really big socialisers. I enjoy people and when I'm with them I have a good time, but I don't go out and do the social thing. I don't really go to parties, I'm really more to myself. He and I had got very much in common. So what you basically had was two people that were both looking down the same road, let's go there together. In terms of working together, it was just the way it should have been.

There was a change that took place. In the beginning, it was much more the quiet, shy, more reserved Prince. If he had an opinion, he would express it. I had to find neutral resolutions when we had conflicts. Overall, it was a pretty respectful kind of relationship. He knew what I was going through for the deal, he knew that my name wasn't going on the package, first and foremost at the end of the game. There wasn't a whole lot of problems that I had with him. Towards the end, he would be more vocal, more demanding from time to time. And I think he may should have been. That was a part of the process. And truthfully if he hadn't started exhibiting some of that behaviour, he wouldn't have had power to able to stand alone.

At the time I would have an occasional joint. I'm sitting in the studio watching this guy trashing away on instruments. It's not the world's most thrilling occupation, so I light up a joint. I had been working all morning, all afternoon, and now it's 9 p.m., so this was a way of getting entertainment into the work. Prince hated that. He said, "Put that shit away! You don't need that." I said, "You're right, but I kind of like it." Even if I just had a drink, he said, "You don't need that." He always tried to keep everything clean. We didn't have any big confrontations, other than he was pretty vocal about telling me I was off track in that area.

A marketing strategy

Can you expound on the ideas behind the "implied naughty sexuality" and how it came about?

On a particular night I had some girls over, and we were out all night long, may have been my first threesome or something. It was really unusual as we were not in the studio recording. I had a party, but then I had to go to work. I dragged my sorry ass to Campbell-Mithun, I walk into my recording studio. So I'm up here in this skyscraper in downtown Minneapolis, locked in this studio. Picked up a piece of paper and I started writing "Soft And Wet." It's almost automatically because I'm barely conscious.

What had happened before "Soft And Wet" got written that morning, about a week beforehand, I had sat down as I realised I needed to be serious about this. I've spent all this time, I'm making no damn money, just sitting here recording songs being happy as little busy beavers. I need to have some kind of strategy for how to turn all this work effort into something meaningful. "We have to come up with some kind of marketing strategy, who the buyer is, who's gonna buy the product, what's the demographics of that group." Because of all this experience I've had in these marketing programs I've had I understood the process of analytical analyses of marketing. I started to look at Prince, not as a person, but as a product, and the music as a product. We needed to structure the music from marketing standpoints, so it was targeted and focused firstly at a particular group.

I said to myself, "I have a 17-year-old, afro-headed, five-foot, black guy, who sings with a high voice. Who's gonna buy his music?" 12 to 15 year-old girls are the audience! What are they thinking about? Girls are a little more mature than boys. I know, innuendo, double entendre: we could mean this and we could mean that. A double entendre gets into your head, whirls around, you keep messing with it. This is a good way to tie an audience to a particular theme, because it really implants that message and the music is

I wanted to put together an album's worth of material: 14 songs. I wanted enough diversity in the material and have three or four really strong songs. "Baby," "Soft And Wet" were amongst the strongest songs. I think the demo tape represented Prince faithfully. It had some diversity. We did things with flutes, rock guitars, the diversity that we explored in the studio was reflected. There was the melodic and the less melodic stuff.

I didn't talk to him for at least five years after that. Around the time of DIRTY MIND, he called me up out of the blue and said, "I'm really lonely. All the people that I came up with try to use me for this and use me for that. I just wanted to call you up and talk to you, because it seems like there's no one I can talk to anymore." I was really surprised to get this phone call as it was really uncharacteristically human and emotional, exposed. For about a week I was getting phone calls from him like this.

floating around up there.

With this concept in mind, I sit down and "Soft And Wet" comes out. Why "Soft And Wet" came out? I was recounting my previous evening, but it was also pulling together this innocence and sexuality at the same time. I get the song done and I explained the double meaning approach to Prince, "If you think that concept makes sense, I just happen to have a set of lyrics, my first attempt treating this approach." He sat in front of the piano, and I noticed we were on the same track on this one. That's how "Soft And Wet" came into being. Not a particular glamorous story.

After "Soft And Wet" was on the way, I focused on some of the other issues. For example, I said, "Prince, we now have got the marketing theme, we have the philosophy behind how we're gonna put you out there, what you are, who the audience is." It struck me as innovative thinking, most people didn't think about music this way. They just kind of did their thing and it did work or didn't work. I said, "Let's think about how you're gonna sign your name. Sign your name. It needs something." Then he started practising signing his name putting a heart over the "i," all these different versions of signatures. "The problem that I've got here is that I don't see putting you out as Prince Nelson. It just doesn't work for me." Prince said, "That's my name!" I said, "I know it's your name, but we don't need Nelson. No one has ever come out with the name Prince, it has never been done before. It sets you apart all by itself. Anything before or after it only diminishes the impact of the word. Now we've got to think about the steps, how you move." So he's running around, singing, dancing, signing his name. There's a whole concept to what's going to happen. I think I needed it to validate all this time and money I was investing. I'm not sure Prince needed it initially, I think what it did was it served to really help him tune in and focus. Before it was kind of abstract for both of us.

Throughout this process, I was doing all the engineering and recording. The problem with it was that I was trying to maintain some babes and Prince was trying to get me not to maintain any babes, not to drink, not to smoke. I told him, "What you want is a minister to do the recordings. I'm not your man, because I have other needs besides this musical thing. I'm going out of town for two or three days for the weekend, but rather than have everything stopped I bring you up to speed on how to work the equipment." I wrote out several pages of instructions. "You get the key, you get instructions, the electricity is on, knock yourself out, I'll see you in two-three days. Bye!" When I came back, he was really interested in all of this. He had stayed the whole weekend at the studio. I realised that the more I taught him how to produce and record himself, the more slack I would get cut.

How quickly did Prince learn to operate the board?

He learned it within a reasonable time frame. He had a fascination for it, so that drove his interest. He was not getting heavy technical explanation. All you need to know is when you see the one with the "T," that's treble, turn it and it gets brighter. He was getting some really basic explanations from me, because that's the way I communicate with people. He was getting it quickly. He looked like this octopus because there were hands all over the place. I'm turning things up, he's turning things down, the console should be smoking from the heat.

To what extent was Prince also writing the words to the songs?

Initially no lyrics flowed from Prince, and I think that after the 438th set of lyrics that I set up on the piano, he started seeing the rhythm, the rhyme, the approach that I was taking with my lyrics. I said to him, "Look, I can't write all the lyrics for you. I think you're more marketable if you can write some on your own. You need to sit down and hammer out a song or two, lyrically, so this package has some of your own lyrics. You are worth more if you can play the instruments and write some lyrics. You don't have to write them all, but some of them, that's important." This was several months down the road. The first ones came pretty difficult for him. He was more musically inclined than words. "Baby" was one of the early ones.

Did you also bring in other musicians to play on the songs?

In the beginning I had one or two people in to play drums. I

think I brought in one or two people. I don't think it was anyone in the group, I think it was someone else that I brought in. Prince was clearly frustrated by the thought of having other people playing his stuff. He started working harder on drums. And I encouraged him. I would leave lyrics for him on the piano, and when he came home he would say, "OK, I've got something on this, a something on this." So he played whatever he had and I go, "OK don't like this one so much, but this one." Initially, what I was doing was kind of sorting out what I liked. I was very involved in terms of what was going to happen musically with the pieces that we were working on. I said, "What happens if we go like this, ba-ba-ra-ra-ra? What happens if we change this a little bit?" There was a lot of that activity going on all the instruments. I had to at least to say about bass. I had the most to say about melody.

Did Prince work up the songs from scratch in the studio or was he bringing in home tapes to work from?

There may have been some rough cassettes on a little more cassette player. Once in a while, he would come in and say, "I worked out a couple of tracks last night. Here it is and what do you think?" Liked it or not, he had to go through me, if I didn't like it I wasn't going to sit down and spend the next X number of hours producing it. That was frustrating to him too.

Books on Prince suggest that it was your idea to drop the surname and push back Prince's age a year or two. Is that pretty much correct? What was the motivation?

I didn't come up with the idea of lying about him. I felt he was remarkable enough, the package was remarkable enough at 18, 17, whatever he was when we came out. I thought he was more marketable by being a little bit older, so he didn't seem so immature.

Finding a manager

We understand that Prince and you completed 14 songs for demo tape. Can you verify this? What can you tell us about the material?

Yeah, there were 14 songs. And out of that 14, three or four I had written the lyrics to. I wanted to put together an album's worth of material: 14 songs. I wanted enough diversity in the material and have three or four really strong songs. "Baby" and "Soft And Wet" were amongst the strongest songs. I think the demo tape represented Prince faithfully. It had some diversity. We did things with flute, rock guitars. The diversity that we explored in the studio was reflected. There was the melodic and the less melodic stuff.

"Fantasy" was an interesting song because we used flute. I brought in someone else to play flute on that. "Surprises" was a very strange song, too. "Diamond Eyes" was one of mine. "Make It Through The Storm" is my lyrics. Sue Ann Carwell ended up doing her version of it. The track "Farnborough" was for an air show in England, which my father was involved with. I produced the soundtrack for it. Prince played on it.

Is it correct that you sold the songs to Prince's Controversy Publishing in 1985?

Yes, Prince ended up with the rights to all the songs.

To what extent was Prince playing on other people's demos?

What isn't known, while I'm working at Campbell-Mithun, I'm bringing Prince in to do jingles. I was producing a variety of music for their clients. And Campbell-Mithun was paying him for music tracks.

How did Prince's New York trip to try his luck with record companies come about?

The wrap of this story is, we got a package together, a marketing philosophy. Prince goes out to New York to stay with his sister for one or two weeks. He says to me, "While I'm in New York, line up some record company appointments for me to go on." I said "No problem." He has been in New York for a week, calls me and says, "I haven't been on any appointments, what's going on?" I said, "I'm having a little trouble, calling up these record companies, telling them who I am, etc. I'm working on it." The record companies all said, "Leave your name, and we'll get back to you." I was making no progress.

Finally I called, I think it was Atlantic, I called them up and changed my voice. The secretary asked me, "What's the name of

the artist you're representing?" I said, "Stevie Wonder." Two seconds later the boss is talking to me on the phone. I said, "This is Chris Moon and I'm representing Prince. If you like Stevie Wonder, you're gonna love my artist. He's only 17 and he plays all instruments and he's not blind!" The boss said, "I have never in my life heard such an approach. It's great! I don't know who this artist is but send him in tomorrow morning 09.00." Prince called me after the meeting and said, "I went and saw the guy and the first thing the boss said was, 'I don't know who you've got marketing you in Minneapolis, but I've never heard anything like it. He really does a good job.'" On that demo there were four songs: "Soft And Wet," "My Love Is Forever," "Baby," "Aces." The boss just didn't like it. He said he didn't hear a hit.

Prince came back from New York frustrated. He said, "You've gotta be my manager." Partly I think because of what the record company guy said to him. I said, "The piece I do is putting the music together, writing the lyrics, producing. The piece I don't do, the piece I have no experience in, is booking your hotel, making sure that your ass is on a particular point at a particular time, making sure that you're wearing the right kind of clothes. I don't care about that, I'm not interested in that." Prince said, "I can't trust anyone else to be my manager, I need you to be my manager." I said, "I won't be your manager, but I'll tell you what I will do, though. What I will do is that I'll find you a manager, a manager that you are comfortable with. We have come this far, I'm not gonna say 'hey you're on your own.' I'm gonna find you a manager that you like."

Your meeting with Owen Husney, when he was played Prince's demo tape, has been described in various Prince books. Can you tell us what happened, from your viewpoint?

I think Owen was managing some folk artists at the time, I was recording them. He would bring them over to the studio. He also had his ad agency going. I thought Owen seemed like the man to pull Prince together, work with him, and not be too far away in terms of attitude, style. He seemed sensitive enough to his artists. I thought Owen was going to be a natural fit.

I went over to see Owen and I took my cassette. I played the tape to him and Owen listened to it. I don't remember what he said at this point. I left the tape and I called him the next day and said, "Keep listening to it, keep listening to it." I hammered him for a week. I was trying to get Owen excited about it. Three, four days go by, I call him up and say, "Owen, come on now. You've got a hot deal in your hands, all the work has been done." Owen said, "I did play it for some people the other night, and they thought it was pretty good. I've listened to it some more now and I think we might have something here." Finally after five days he came around. What I think really happened was that he played it to some people and they said, "Wow! This is really cool!" I lined up a meeting between Owen and Prince. I said to Prince, "It's just a meeting. If you don't like him, I'll get you someone better." I said to Owen, "Take care of the songs I've written."

Enthusiasm

Did you stay in touch with Prince after you parted ways?

I didn't talk to him for at least five years after that. Around the time of *Dirty Mind*, he called me up out of the blue and said, "I'm really lonely. All the people that I came up with try to use me for this and use me for that. I just wanted to call you up and talk to you, because it seems like there's no one I can talk to anymore." I was really surprised to get this phone call as it was really uncharacteristically human and emotional, exposed. For about a week I was getting phone calls from him like this. In one conversation I said, "Do you remember that implied naughty sexuality? 'Head,' did we maybe jump off track a little bit here? Excuse me, where is the 'double entendre?'" He said, "Well, it's working." I said, "Maybe it's time to come up with something new, dude." After that we haven't talked. I did go to the opening of Paisley Park (in 1987), met Bobby Z. and everybody else. Everybody there treated us kindly.

Do you feel your importance and role in Prince's career has been overlooked?

There was a long period of time of pain, when you contribut-

ed so much and make, what you think, a significant difference. But when there is no realisation by that individual for a period of time. All I needed was a "I'm sorry." It became painful for me, so I didn't track the course so much, because it was more pain than I wanted to deal with.

Since Prince, a lot of people came up to me and said I was really lucky, "You just happened to be there at the right place the right time." That kind of pissed me off a little bit. I tried to prove them wrong, and tried to do it again. I went on a two-year artist search. I dragged them to me studio, "You might be discovered, sing!" Finally I signed an artist, produced the artist, Alexander O'Neal. There's also a tragedy surrounding his career. After all of that I said, "This music business is really bullshit." There's very little honesty, very little compassion. A whole lot of backstabbing, shocks and everything. So I said to myself, "I don't wanna be in this business anymore." When I was 30 I got out of the recording business. Stopped and tried to figure out what to do next. I worked for a real estate company. I learned all about real estate, then I decided I would go into television production.

I've done audio all this time, fashion photography. I had still pictures and I had soundtracks. Now I was going to make the pictures move. I had a video production facility, made a film in Africa. Went to stay with George Adamson, the born free thing. He would raise wild lions and then return them back into the wild. We filmed the last months of his life, and told the story of this man. And actually most of my Prince money I spent on this wild life. Then I had a big studio, did a lot of marketing and training programs, music videos. The name was Techno Marketing, this is eight years ago. Right at the beginning of forming Techno Marketing, my brother got married. I went to his wedding, I fell and my heel was hurt. They took bone out of my hip, crafted a new heel, and stuck it into my foot. I spent a year in a wheelchair. I had met a woman one month before this accident. She moved in with her three-year-old daughter and they nursed me back to health. I couldn't walk, but what I could do was talk. We put my ass in a wheelchair, I would wheel out selling videos. I wheeled into this office in my suit, and convinced this company I would do a corporate video for them.

I did that for six years. Then I realised I have done audio, video, film, television, photography, what the hell is next. Now what we're going to do is interactive stuff. This company produces interactive multimedia experiences based on computers, CD-ROMs, floppy discs. We developed a technology that make a disc work in both PC and Mac computers. We do virtual reality interactive multimedia.

Did you see Prince's potential from the outset? Did you think he was going to go as far as he did?

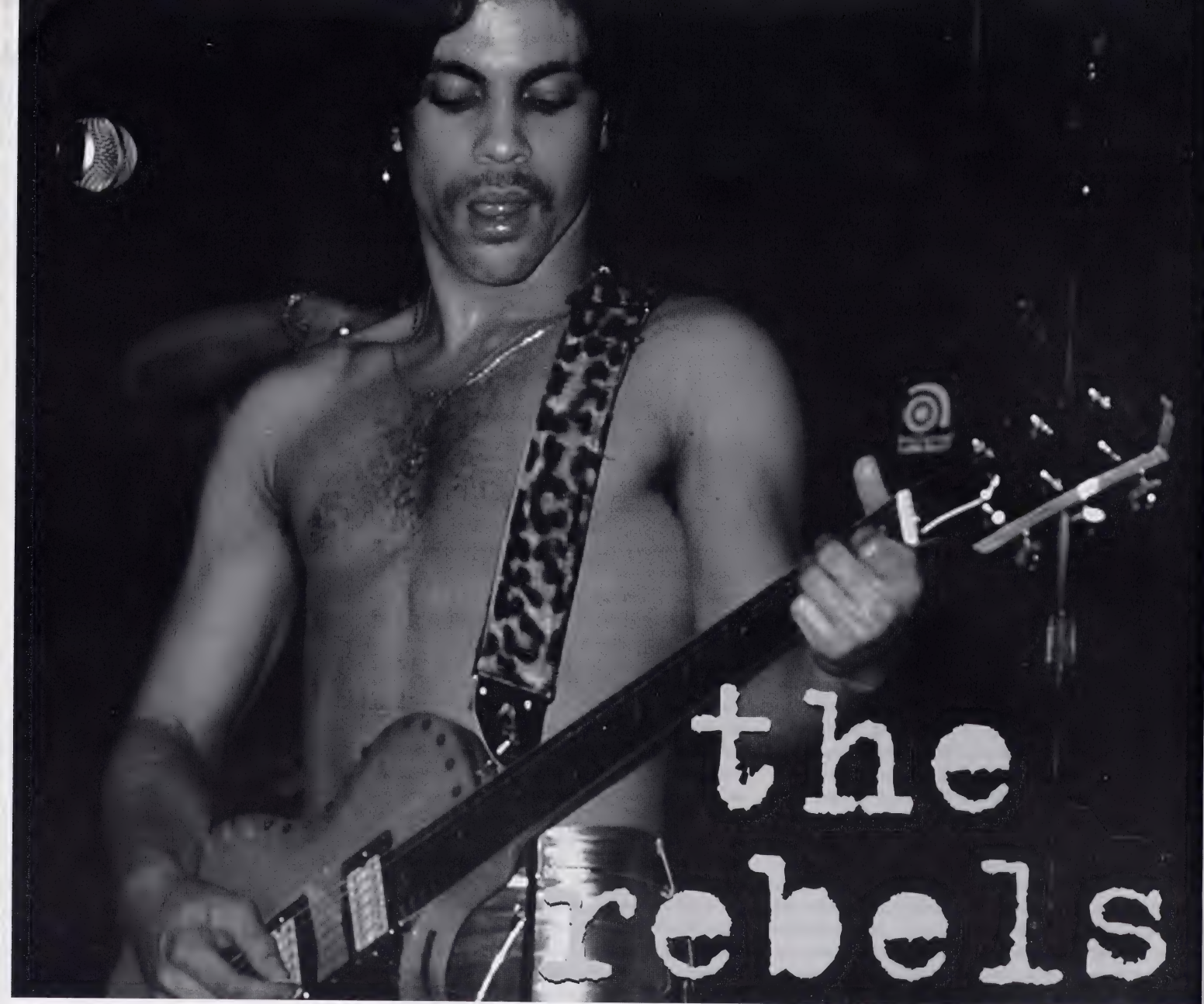
I work on radar. If it feels good, I go on. I didn't go into this trying to find a super star. I was trying to find someone that I could work with, collaborate with, express ourselves together. I got exactly what I was looking for. Am I surprised? A little. I listened to *For You* and all his other albums up till now: it's all kind of the same trail. I don't think it's that original, that profound. If the guy was that original, that innovative, he wouldn't be using the same sexuality theme. The things that we played with in the studio, classical, Spanish, when you really move out of the safe zone and into truly different genres, then you are exploring. I respect the classical composers, Bach, Beethoven. There is just richness in their expression.

Prince was very enthusiastic. I've always said, "If you've got a lot of enthusiasm, you can do anything." I think he had more enthusiasm than talent. I've been working with a lot of musicians, he was in most areas competent, in some areas weak.

If I meet Prince again, one of the things I'm going to ask him is about *Under The Cherry Moon*. The movie begins with a little monologue by Prince, and if I recall it correctly he says something like, "Christopher only cared about two things, money and women." There's a point in the movie where he's reading a piece of paper with my logo at the top, a capital letter "C" facing a crescent moon: C Moon.

Interview conducted by Harold Lewis. Edited by Per Nilsen.

*I listened to FOR YOU
and all his other albums
up till now; it's all kind
of the same trail.*



turn me on

Prince's career is littered with incomplete works and cancelled albums, including recording projects with Bonnie Raitt, Margaret Cox, and Sue Ann Carwell, The Flesh sessions, two unreleased Madhouse albums (both titled 24), *Dream Factory*, *Crystal Ball*, and *Camille*. *UPTOWN* has chronicled and examined many of these projects and proposed albums. The Rebels is another recording project which has never seen the light of day. This article includes details and insight provided by several of the participants, including three of the band members at the time, Matt Fink, Bobby Z., and Dez Dickerson.

Client work order from
Mountain Ears, the
studio in Boulder,
Colorado, where The
Rebels' recording
sessions were held.

THE REBELS PROJECT WAS VERY MUCH A GROUP EFFORT, with the whole band playing together as a unit and songs written by band members Dez Dickerson and André Cymone besides Prince. "He wanted to have an alter ego," says Matt Fink. "He wanted to try this punk rock/new wave thing with The Rebels because he was too afraid to do that within the 'Prince' realm. It was an experiment."

According to Bobby Z., "He envisioned The Rebels being what later Milli Vanilli became: we would do the music and then somebody else would be the image. We would have been like The Monkees. 'The Rebels' was just another word that he liked." Prince's second cousin Charles Smith, who was still very close to some of the members of Prince's band, says that the project was essentially André's idea. "The concept was André's. I saw him map it out. He was going to be the producer and pick a ghost name. The cover of the album was going to be silhouettes of the faces of Prince's band members, just the shapes of their heads, no faces. You couldn't see who it was. It was a cool concept."

Rock and guitar-oriented

The Rebels recording sessions began on July 10th 1979 and were held at Mountain Ears, a studio in Boulder, Colorado, shortly after Prince had completed the *Prince* album on his own. The studio was recommended by Jay Marciano, a friend of Prince's manager at the time, Perry Jones. Marciano was a concert promoter from Colorado. "Up until then I think Warner Bros. thought of Prince as being an extremely talented R&B artist, but Perry wanted to pull more rock-oriented music out of him," says Marciano. "Prince was very influenced by rock, not just funk. Perry said to me that he wanted to get Prince away from Warner's influence. He said, 'I need to find a place that will give me some studio time and then, if it is any good, I'll take the tapes to WB and get them to pay for the sessions.'"

Bob Mockler, who had worked with Prince on the *Prince* album, was brought in to engineer the sessions, which lasted 12 days. "They had the studio blocked off and had the sessions closed because they didn't want observers," says studio owner John Aldridge, who found Prince to be, "really quiet, shy, and very withdrawn," although he was "polite and a gentleman."

Seven songs and two instrumentals were completed during the sessions. Two of the songs, "Too Long" and "Disco Away" as well as an instrumental were written by Dez, while André was responsible for "Thrill You Or Kill You" and another instrumental. Prince contributed four songs to the project: "You," "If I Love You Tonight," "Turn Me On" and "Hard To Get." He also used the occasion to work out a new song, "Head."

Most of The Rebels' music is more rock and guitar-oriented than Prince's first two albums, clearly showing Dez's influence. However, the guitar-heavy sound of The Rebels is somewhat anonymous and much of the songwriting leaves a great deal to be desired. "I actually thought it was a waste of time," says Fink. "I was bored with the whole thing while we were out there. The songwriting didn't do it for me, really."

"I just wanna rock 'n' roll!"

"You" is one of the most original songs recorded during The Rebels sessions: a hard, driving guitar-fuelled rock tune with a fast pulse and playful synth effects. Gayle Chapman sings the song in a high voice, similar to Prince's falsetto. Gayle also takes the lead on "If I Love You Tonight," a dejected, sombre ballad which shares the tempo, arrangement and mood of "It's Gonna Be Lonely" on *Prince*. Prince's other Rebels contributions are disappointing. "Hard To Get" is a nondescript rock number with a faint boogie feel, spiced with some rock 'n' roll piano. The lyrics are rather simplistic and concern a man who loves a woman "despite [her] shitty ways." "Turn Me On" is a moderately paced rock tune of little merit. It relies on electric piano and bass. Gayle sounds a bit like Bonnie

Raitt. She says that her man is "nothing but a loser" and he is not getting any closer to turning her on, "The lights went out on you so long ago."

Dez's guitar-dominated rocker, "Too Long" is one of the most musically convincing Rebels tracks. He sounds not unlike Paul Stanley of Kiss. The song concerns the loneliness Dez feels since his lover left him. "Disco Away" combines upfront guitars and a fast beat, recalling the late seventies "disco rock" of Blondie and Donna Summer, amongst others. Ironically, the song ridicules the disco phenomena and humorously says that the "dancing fever" of disco music is "more deadly than rabies." Dez sings, "Disco away and leave me alone, I just wanna rock 'n' roll!" He adds, "Keep your Village People and your BeeGees too." Dez's instrumental is an atmospheric piece featuring acoustic guitar and a treated guitar that sounds like a synth. "All the synth sounds were created utilising volume swells and delay on guitar," according to Dez.

André's "Thrill You Or Kill You" revolves around a funky bass line. Much like Prince's "Head," which it recalls in many ways, it is a one-chord funk effort with a quick lead-in before the chorus. It also features some very "Princely" synth embellishments, as well as lyrics that seem to have inspired "Irresistible Bitch"; the song starts, "Called your ass up on the phone, your mama tells me you ain't home. What the hell is wrong with you? You must think I'm a fool." André tells his girl, "one way or another" he is going to get her, if he has to thrill or kill her.

Although he is threatening violence, it was probably intended to be sort of humorous. André's instrumental Rebels number is a mildly interesting bass-and-drums workout.

Appeasing band members

Prince later re-recorded three of his four Rebels compositions. He turned "Hard To Get" into a stripped-down *Dirty Mind*-styled number in 1980. "You" became "U" when it was re-cut many years later as a slick dance number and given to Paula Abdul for her 1991 *Spellbound* album. "If I Love You Tonight" was re-titled "If I Love U 2Nite" when Prince re-recorded a much improved version of the song in 1987. It was later given to Mica Paris, who released her version on the 1991 *Contribution* album. Prince also updated the song (now titled "If Eye Love U 2Night") for Mayte in 1993, released on her *Child Of The Sun* album in 1996. The Rebels' versions of "You" and "If I Love You Tonight" feature many lyrical differences from the later released versions.

The Rebels project was a way to appease band members who wanted to contribute more to Prince's music, according to Bobby Z., "After the *Prince* album, Prince and André started to drift apart. Their friendship had been going on so long. André was trying to get more songs in there, so he was obviously the one that Prince had to cater to as far as other songs. We would do endless jams. We would do some of André's songs. Dez would have his own ideas. So there was a lot of input. But nobody was writing better songs than Prince, in my opinion."

Mockler believes it was basically a case of Prince "letting the guys go" in the studio, "Prince's attitude was: if you've got songs, go make your own album. He was trying to get away from his own thing for awhile. He probably felt it was time to let the group do a little bit more." Still, Dez says that Prince "genuinely wanted a vehicle with which to explore other musical styles, as well as give the band an opportunity to stretch out." The Rebels project was never presented to Warner Bros. and nothing ever happened to it. "I just think we ended up touring instead, or something else ended up taking the place of the busy work of it," Bobby comments. "The Rebels didn't work for Prince, but he incorporated the new wave element into the *Dirty Mind* album," Fink observes.

By Per Nilsen. Based on a portion from *DanceMusicSexRomance*, the forthcoming book by Firefly, England.

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- Matt Fink.

"Prince genuinely wanted a vehicle with which to explore other musical styles, as well as give the band an opportunity to stretch out."

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"He envisioned The Rebels being what later Milli Vanilli became: we would do the music and then somebody else would be the image. We would have been like The Monkees. 'The Rebels' was just another word that he liked."

- Bobby Z.

"The cover of the album was going to be silhouettes of the faces of Prince's band members, just the shapes of their heads, no faces. You couldn't see who it was. It was a cool concept."

- Charles Smith.

The *Around The World In A Day* album cover features a painting by Doug Henders, who described his artwork as “a combination of The Beatles’ *Yellow Submarine* cartoon images and the surrealistic landscapes René Magritte [early twentieth century Belgian surrealist painter] used often in his work.” Henders had developed some of the set designs for the *Purple Rain* film, including the Kid’s room, and was along for the *Purple Rain* tour, filming concerts. David J. Magdziarz takes a closer look at the intriguing album cover art in this article.



Everybody's

DOUG HENDERS WAS ASKED TO CREATE THE COVER ART FOR *Around The World In A Day* shortly before Christmas 1984. He was given a brief 15-point outline from Prince with some ideas of what he wanted graphically. “The process of creating the cover work and the rock trip [*Purple Rain* tour] itself were very gruelling,” says Henders. “I think that’s reflected in the melancholic rendering of the painting.”

For some of the images, Henders snapped Polaroid photos of Revolution band members and people close to the band. Then he slightly altered the face or real-life features for the painting. “Most of the figures on the cover are characters in the songs, but I think some of the people Prince wanted are parts of himself, so they’re all of a piece and somewhat autobiographical,” Henders explains. “The little puppy in the picture was added simply because Prince got himself a dog while on the road.”

One plane

Henders’ cover scene is depicted in an almost cartoon-like style that is somewhat naive in its simplicity. The bright colours and lack of any real modelling of the figures gives the cover a one-dimensional appearance, with all the figures and the surrounding landscape existing on one plane. The scene is obviously intended as that of Paisley Park itself, and many of the characters are inspired by the lyrics of the song of the same name. There is “the woman whose husband caused her so many tears” (far left), the man who cries “as the city condemns where he lives” (far right), as well as “the girl on the seesaw.” The woman from “Raspberry Beret” also makes an appearance; holding an apple, she is like the modern-day Eve in Prince’s hippie-style paradise.

The clown with the unpleasant expression is not a character from any of the songs on the album. He stands next to the small naked child holding the American

flag, and it appears that he is juggling not only a red and purple ball, but a stylised globe as well, which may suggest some sort of connection to “America,” the song with the most directly political theme on the album. Another unusual aspect of this figure is his black and white striped costume, which suggests a prisoner’s uniform.

The dark airplane to the far left also injects a somewhat ominous element into the scene. In contrast, the naked child holding the flag embodies a sense of innocence that is strangely lacking in the clown. Another child figure, in the form of a bare-footed boy holding onto a balloon, which is carrying him aloft, appears on the transparent sticker attached to the shrink wrap of (the original LP version of) the album. Again there is a sense of innocence and wonder expressed through the boy who has found his own way of travelling around the world.

Band members

Concentrated to the right of the cover are several figures loosely based on Prince’s band. They include one in surgical garb who was obviously inspired by Matt Fink (holding a small ladder), two women who seem inspired by Wendy and Lisa (one of whom, the Lisa figure, is holding a tambourine, with another tambourine one step below her) and a blond-haired man, most likely Brown Mark, who is playing Prince’s white cloud guitar, while wearing a cloud suit. The half-reclining figure with the bright red hair seems to be based on Prince. The figure is androgynous, with painted fingernails and wearing what appears to be a sheer bodystocking with lace at the wrists and covering over the chest area, which suggests the female element, and a prominent moustache for the male. Instead of a microphone, however, this character holds an ice cream cone, which is in keeping with the generally carefree mood of the album and the cover art.



Painting by Doug Henders.
Used by permission from Warner Bros., USA.

looking 4 the ladder

There are three figures in the upper right corner of the cover clothed in some sort of hooded cloak over a white robe. The two figures on the ends appear to be female, and the colour of their cloaks is purple; the centre figure, in a white cloak, could be male or female. The clothing of these figures, their gestures, and the fact that their position at the highest level of the stairs on which the band members are seated or standing are all suggestive of the spiritual. The figure to the left has her hand clutched to her heart, while the other two have a hand raised as if in bestowing a blessing or testifying the truth (although it is their left hand that is raised, not the traditional right). The figure to the right also has a dove perched on her right arm. These heavenly backup singers might have been intended as a personification of the general sense of spirituality that Prince is trying to convey with this album.

Dichotomies

The multi-coloured landscape in the background is in the form of a naked woman's body. Given that much of the album is concerned with spiritual values, this motif is suggestive of a return to Mother Earth herself. The "body" of this earth figure is made of small patches of various colours as if she were both comprised of and the source of all things. At the same time, this fanciful motif also creates a feeling as if the entire world were a magical place, endowed with the warmth and sensuality of the female body.

The whole scene is dominated by a ladder rising up from a pool of water and extending into the heavens. That the ladder should arise from a pool of water suggests that this is the pool of purity and wisdom that leads to spiritual awakening as symbolised by the ladder. Further, the notion of the ladder as the central point which goes beyond the pairs of opposites of everyday existence and leads both to and from rest to motion, time to eternity, and separation to unity is shown by depicting still water on one side of the ladder, rough water on the other side.



Used by permission from Warner Bros., USA.

Henders says that he wanted to "create some straight dichotomies, using the ladder as the dividing line between the relatively static figures on the right side of the painting and the more chaotic and mysterious-looking people on the left." So again, there is the idea of a modern-day Garden of Eden; such a paradise itself symbolic of the condition of a person in a state of spiritual wholeness, who has gone beyond the dualities of everyday life.

The inner cover art consists of an almost luminescent landscape made up of trees of various colours. In that respect, it is almost as if we are seeing a close-up of the variegated landscape figure depicted on the outer cover art. The sky is dominated by a rainbow, which is symbolic of God's love and of the higher spiritual state that bridges the higher and lower natures within mankind.

By David J. Magdziarz.

Eye Just W funky Groove Larry

Sly and The Family Stone albums (with Larry Graham)

A Whole New Thing (1967)
Dance To The Music (1968)
Life (1968)
Stand! (1969)
There's A Riot Goin' On (1971)
Fresh (1973)

All albums were originally released by Epic. Live albums released after the fact and compilation albums are not listed here.

Graham Central Station albums

Graham Central Station
(1974)
Release Yourself (1974)
Ain't No Bout-A-Doubt It
(1975)
Mirror (1976)
Now Do-U-Wanta Dance
(1977)
My Radio Sure Sounds Good
To Me (1978) (credited to
Larry Graham and Graham
Central Station)
Star Walk (1979) (credited to
Larry Graham with Graham
Central Station)
Live In Japan '92 (1993)
Live In London (1996)
The Best Of Larry Graham and
Graham Central Station
(Volume 1) (1996)
GCS2000 (1999)

All releases by Graham Central Station
are on Warner Bros. except for *GCS2000*
and the independently released *Live In*
Japan '92 (Edoya Records) and *Live In*
London (FUNK).

Larry Graham albums

One In A Million You (1980)
Just Be My Lady (1981)
Sooner Or Later (1982)
Victory (1983)
Fired Up (1985)

All solo releases are on Warner Bros.

Larry Graham, sometimes known as "Mr. Thunderlicks," is recognised as the founding father of funk bass, with his widely imitated "slap bass" technique. As the original bass player for Sly and The Family Stone, he played some of the most original and memorable bass riffs in the history of popular music. *Bass Player* magazine once described Graham's thumb as "probably the single most important factor in establishing funk as an idiom unto itself."

Graham's influence as a musician, songwriter, and performer on the artist formerly known as Prince is undeniable. The Artist has performed several Graham tracks, including "Hair," "Tell Me What It Is," "It's Alright,"

"I Believe In You," and "The Jam," in concert for

anna Play *M*usic On With *G*raham

many years. Perhaps less well-known is the fact that it was one of Graham's old routines that directly inspired the opening of the *Sign O' The Times* show, which had the band trooping down a long ramp towards the stage to join him at the end of "Sign O' The Times," each member pummelling a drum with marching band precision. This article takes a closer look at Graham's more than 30-year musical history, chronicling his background as a member of the groundbreaking Sly and The Family Stone and the founder of Graham Central Station, as well as his subsequent solo career and work as a session musician. His teaming up with the Artist is described and the new album, *GCS2000*, co-produced with the Artist, is examined.



Photo by Warner Bros.



Photo by Warner Bros.

BORN AUGUST 14TH 1946, BEAUMONT, TEXAS, USA, Larry Graham moved to Oakland, California, when he was three years old, and he was raised in East Bay, California. His father was a guitar player and his mother a jazz pianist. An early student of tap dance and drums, Graham later picked up the clarinet, guitar, and saxophone, listening to such musicians as Ray Charles, Nat King Cole, and Frankie Lymon & The Teenagers. "I had a singing group when I was about 12, 13, something like that. Just before my voice changed, I used to sing all the Frankie Lymon & The Teenagers songs, 'Why Do Fools Fall In Love' and all that stuff. I was the lead singer, but boy, that changed overnight! The next thing it was like... [deep voice:] 'Hello mum.'" He made his first record when he was 13 years old with his band, The Five Riffs, in which he played lead guitar.

When Graham was 15 years old, he started playing local East Bay clubs in a trio with his piano-playing mother. Graham played guitar and sang. "Most of my training I would say is from the work with my mother that I started when I was about 15. We were playing nightclubs and things. People came in and requested all kinds of things, 'I Left My Heart In San Francisco,' 'Ebbtide,' you gotta know all these songs. I was really forced to learn all these songs. Because we had a big glass on the top of the piano and when somebody would come and make a request and you knew the songs they would take money out and put it in the glass. So you ended up with a lot of money in the jar. Sometimes you'd get more in that glass than you'd actually get from the club! My mama had a big, thick book. We called it the 'fake book.' That's because it had the basic chords and the melody lines and the words to thousands of songs. All she had to do was just open it since she could read and improvise. I just learned how to follow along.

Graham fell into the "slap bass" formula by accident when he was playing with his mother. After the drummer had left, Graham would pump the foot pedals of an organ on the stage for a percussive bass effect. When the organ broke down, he rented a bass, and was so adept at playing both lead and bass riffs. "That was when I started to thump the strings with my thumb to make up for not having a bass drum. To make up for not having that backbeat, I'd pluck the strings with my fingers. Not thinking I was creating some new style; I was just trying to do my job. Trying to get paid, you know? The good thing was, because I was not planning on staying with the bass, I did not care about playing 'correctly,' so to speak: the overhand, two-fingered style."

Defying categorisation

In 1966, Graham hooked up with Sly Stone (nee Sylvester Stewart), a disc jockey and producer in the Bay Area. Stone had been told of Graham by a relentless caller on his KSOL radio show. When he went to see Graham's act, he immediately decided to add Graham to his group, even though he had planned to play the bass himself. "He was originally going to be the bass player of the band," says Graham. "This lady who used to be a fan of my mother and I when we played down at the club, when she heard he was going to start his band (she was a fan of his on the radio), she used to call the station a lot, bugging Sly about coming down and hearing this bass player, because by that time I had developed my thumpin' and pluckin' style. By that point we were just piano and bass. Then when he came down and heard me playing and asked me to join the band, that changed up some of the bass playing plans! Still, from time to time over the years he would play the bass. That's Sly playing bass on 'You Can Make It If You Try,' not me."

Between 1967 and 1972, Graham was a member of Sly And The Family Stone, a group whose importance in the history of popular music cannot be emphasised enough. Sly Stone tried harder than any 60's artist to realise the hippie dream of universal love, putting together a racially and sexually integrated band, and singing songs celebrating freedom, individuality, and music itself. Musically, the band defied categorisation, assimilating everything around them, funk, soul, pop, psychedelic rock, and even Broadway music, into a compelling personal style. They used horns and performed dance steps like their R&B contemporaries, but they could crunch guitars like the best of the rockers. Graham's thumping and plucking bass was a vital ingredient. Songs like "Thank You (Falettin Me Be Mice Elf Agin)" used his bass part as the primary melody, turning the bass guitar from a background instrument into the driving force of the song. Graham was also an accomplished vocalist, with a steady baritone that provided the bottom for some of the group's biggest hits, including "Dance To The Music" and "Everybody Is A Star."

Stone's dependency on drugs and his erratic behaviour contributed to Graham's decision to leave Sly and The Family Stone in late 1972. "When I left Sly and The Family Stone, I didn't leave to form another band," Graham explains. "After a while, I decided to put together a band that I would produce, as I wasn't ready to join a band at that time. So I put this group together and called it Hot Chocolate [different from the UK group of the same name]. We started doing gigs around the Bay Area, went in the studio and did some recording. What happened was we had been playing this one gig, Bimbo's in San Francisco, that night the place was packed out! On the last song I decided to sit in and play with the band. When I went in the crowd went nuts,

the band shifted into another gear, and I think it was pretty obvious at that point that the bass player in that band, Paul Jones, had just lost his job." Graham changed the name from Hot Chocolate to Graham Central Station and finished off the material that he had recorded for them and took it to Warner Bros. "I went there and played the stuff for them and they loved it. If they had turned it down I would have gone to another company."

Graham Central Station's self-titled debut album was released in 1974. Produced by Russ Tirlman and Graham, the album was primarily a solo project, with Graham playing drums, guitar, and piano on most tracks besides his usual bass. He expanded his bass effects with the guitar distortion techniques of Jimi Hendrix. The music and overall sound is close to Sly and The Family Stone's, from the heavy funk workouts right down to the lyrical preoccupations with kitschy social commentary ("People") and the narrator's wild and crazy persona ("Hair," later covered by Chaka Khan on *Come 2 My House*). However, the careful production smooths away Sly's rough edges, resulting in comfortable grooves ("Tell Me What It Is"). "When we wrote songs for Graham Central Station, we'd often start with the bass line," Graham says. "On 'Hair,' for example, the drums were built around the bass pattern. And when we did covers, like our version of Al Green's 'It Ain't No Fun To Me,' it would always sound like us, because I'd play the bass line in my style." Patrice "Chocolate" Banks contributes lead vocals to the generic love song "Why?" and "We Be's Gettin' Down"; Graham sings the rest of the lead vocals, and wrote everything except Al Green's "It Ain't No Fun To Me." The single "Can You Handle It?" became a big R&B hit, reaching number nine (and 49 on the Pop Chart). The album reached number 48 on the US Top 100.

Graham Central Station's second album followed later in 1974, *Release Yourself* (the Artist's favourite according to his liner notes to *GCS2000*). Again, Graham played many of the instruments, backed by the same basic band as the previous release. The album is slicker and somewhat less original than the debut, as Graham runs his formula of superficially engaging riffs (title track) and feel-good catch phrases ("Got To Go Through It To Get To It") into the ground. Even the funkier tracks, including "I Believe In You" and "Tis Your Kind Of Music," suffered from the overly smooth production (which is credited to God). Still, Graham's lively good humour and virtuosity keep things from getting too terrible. The album peaked at number 49 and two singles became minor R&B hits, "Release Yourself" (peaked at number 56 on the Soul Chart, as it was called then) and "Feel The Need" (number 18).

Reaching the peak

In early 1975, Graham Central Station performed in Europe as part of a Warner Bros. package tour, together with Little Feat, The Doobie Brothers, Montrose, Tower Of Power, and Bonaroo. The final show was held in Amsterdam, January 28th 1975, and to finish the tour on a high note they decided to cap the conclusive concert with a gigantic collective jam. Graham was appointed to compose it and the result was based loosely on the core riff of Sly and The Family Stone's "Dance To The Music." Members from all groups participated in what was tentatively called "The Amsterdam Jam." Graham liked it so much that he recorded his own version of it. "The Jam," for his next album when he returned to the US.

Ain't No Bout-A-Doubt It, released in 1975, was a triumph for Graham. The album was his peak commercially and arguably artistically as well. The band was spotlighted on the powerful funk instrumental "The Jam," which allowed each member to take a solo and make a musical statement. Chocolate Banks made the most of her vocal feature on a cover of Ann Peebles' "I Can't Stand The Rain" (everything else is by Graham). There were plenty of heavy funk grooves, including "It's Alright" and "Water." Even the weaker tracks were endearing: the record company ode "It Ain't Nothing But A Warner Bros. Party" and the over-the-top Broadway belter "Luckiest People." Unquestionably, *Ain't No Bout-A-Doubt It* was the band at its tightest and Graham at his most focused.

Ain't No Bout-A-Doubt It became Graham's biggest success thus far, reaching number 22. An important factor was the irresistible funk/pop single "Your Love," which reached the top of the Soul Chart and went gold (Warner Bros.' first gold R&B single). It crossed over to pop charts, peaking at number 38. "It felt like a good record," Graham comments on "Your Love." "But I can't say it was obviously a hit song, because a lot of the things we were doing were unique to Warner Bros. There was no other group on the label that had that kind of sound. It was like, 'What do we do with this?' It had that kind of hit feel to it, but we just had to wait and see what the company would get behind. It was also the first hit I'd ever had singing falsetto. It just fit the song in my mind when I created it. That was just the way it should go, and then later dropping to my natural voice." The album yielded two further R&B hits, "It's Alright" (reached number 15 on the Soul Chart) and "The Jam" (also peaked at number 15 on the Soul Chart).

Larry married Tina on February 8th 1975; they are still together today. "She was an airline stewardess, and she used to braid everybody in the band's hair. And that

takes eight hours to do! So we spent a lot of time together, and we talked about God and things. My wife and I have been married for 23 years now, and I've only been away from her twice for two 24-hour periods. If you see me, you see my wife and daughter. I love having my family with me, and they love me. Whenever I've travelled, I've always taken them. Even when my daughter was tiny, she was at all the recording sessions. I mean, my wife was breast-feeding and singing back-up vocals. That's just the way it is. It's a blessing. Families should be together as much as they can."

The downfall

Disappointingly, Graham Central Station failed to live up to the expectations after the success of *Ain't No Bout-A-Doubt It* and "Your Love." The group could not keep up with its funk and disco competition and was not able to capitalise on their in-concert popularity. They seemingly lost touch with their audience, mainly due to Graham's increasingly preachy lyrics, a result of his growing interest in religion. By now, all band members were Jehovah's Witnesses. The year 1976 saw several personnel changes in the band and the next album, *Mirror*, was a disappointment. Still, it reached number 46 and two singles became R&B hits, "Love (Covers A Multitude Of Sin)" (peaked at number 14) and "Entrow (Part 1)" (number 21).

Mirror was followed the next year by *Now Do-U-Wanta Dance*, which was greeted with similar indifference (it did not make the US Top 100). Two singles released from the album became R&B hits, "Stomped Beat-Up And Whooped" (number 25) and "Now Do-U-Wanta Dance" (number 10), a funk track that saw Graham utilising a synthesizer device to talk through his bass. Tina Graham joined the band to sing backing vocals on one of the tracks. Incidentally, Prince borrowed a few ideas for the cover of *Diamonds And Pearls* from *Mirror*.

Graham Central Station's sixth album, *My Radio Sure Sounds Good To Me*, released in 1978, was attributed to Larry Graham and Graham Central Station. By this time, the music was sounding more like Graham working with faceless session musicians. Larry was seemingly running short on songs, as several of the tracks had minimal melodies. Regardless, his bass playing was better than ever and he floored the listener with speed and precision (the aptly-named "Pow"), deceptively simple elastic lines ("Boogie Witcha, Baby"), or a distorted solo ("Turn It Out"). Much like *Mirror*, the album failed to make the US Top 100, but it produced two R&B hits in "My Radio Sure Sounds Good To Me" (peaked at number 18) and "Is It Love?" (number 65).

Credited to Larry Graham with Graham Central Station, *Star Walk*, released in 1979, became the band's last album until Graham revived the group in the 90's. The album is their most disco-oriented, but it lacks depth and memorable melodies. There are only six songs, and they are mostly overlong, particularly the corny ballad "Tonight." In contrast, the shortest track, "The Entertainer" is also the most energetic and the most enjoyable. Graham's band had almost disappeared by now, with Graham playing nearly all the instruments, and bringing in outsiders Ron Kersey and Maurice Spears to add strings and horns respectively. *Star Walk* failed to enter the US Top 100, but two singles became minor R&B hits, "(You're A) Foxy Lady" (peaked at number 37) and "Star Walk" (number 85).

Going solo

Graham disbanded Graham Central Station in 1980 to embark on a solo career. "There were members of the group who wanted to go on and do their own thing, so I continued on and just used a solo thing, thinking that eventually I might go back and make some Graham Central Station records, too." He re-emerged as a romantic bass/baritone crooner with *One In A Million You*, 1980. If his previous album, *Star Walk*, had relied too much on lengthy funk workouts and Graham's bass-playing dexterity, his first solo album had the opposite problem: nearly every song is a ballad or a pop-oriented tune with very little bass playing at all. Graham played and wrote almost everything himself. The title track (written by Sam Dees) was Graham's biggest post-Sly hit, earning him his highest visibility as the song shot to number one on the Soul Chart and nine on the Pop Chart. The single pulled the album into the Top 30 (it reached number 26). "When We Get Married" also became a big R&B hit, peaking at number 9 on the Soul Chart (and 76 on the Pop Chart). "One group of fans would come to shows all dressed up for ballads, and the other would be in jeans, waiting to hear the funky stuff," Graham comments on his change in musical direction. "But when I went onstage, people found out that the 'One In A Million You' guy was the same person behind the funk."

After *One In A Million You* had returned Graham to the charts, he recorded an album, *Just Be My Lady*, released in 1981, consisting almost purely of schlocky ballads. Jesse and Jo Ann Belvin wrote "Guess Who," and Tina Graham (backing vocals), Eric Daniels (keyboards), Wilton Rabb (guitar) and Noel Closson (drums) contribute to some of the tracks, but the album was basically a one-man show. The title track became a big R&B hit (peaked at number four on the Soul Chart and 67 on the Pop Chart); it was re-recorded for *GCS2000*. Another single, "Guess Who," only made it

to number 69 on the Soul Chart, while the album reached 46 on the Album Chart.

Graham's next solo albums, *Sooner Or Later* (1982) and *Victory* (1983), were disappointing both artistically and commercially. Neither made the Album Chart Top 100. They still managed to produce some minor R&B hits in "Don't Stop When You're Hot" (number 16), "Sooner Or Later" (number 27), and "I Never Forget Your Eyes" (number 34). As usual, Graham played almost everything by himself, but both albums also saw him collaborating on tracks with George Duke, one of the leading jazz-funk keyboardists. His next Warner Bros. album, *Fired Up* (1985), was only released in Japan. He was subsequently dropped by the record label.

The sideman

While being a solo artist, Graham had started a parallel career as a musician, producer, and songwriter for other artists. After putting his solo career on ice, he began focusing more on his role as a sideman. Between 1986 and 1995, he worked with, amongst others, Aretha Franklin, Stanley Clarke, Stanley Jordan, Johnny Mathis, George Benson, Tyka Nelson (Prince's sister), El DeBarge (*In The Storm*, which also included Prince's "Tip O' My Tongue"), Eddie Murphy, and Santana.

In 1991, he moved from Los Angeles to Montego Bay, Jamaica, with his family, still working as a session player. "In Jamaica, the people live on music. They live and breathe it. I mean, it's part of survival. It's part of helping you to maintain a positive vibe. Even in the poorest areas, somebody has a big sound system set up, powerful amplifiers, blasters and heavy stuff. And everybody's grooving! We've learned a lot being there for seven years. And it has definitely influenced my music."

In the summer of 1991, he met up with fellow former Sly and The Family Stone member Rose Stewart (Sly's sister) to make a guest appearance on pop star Robbie Neville's *Day One* album. In 1993, Graham was present when Sly and The Family Stone received an award marking their induction into the Rock & Roll Hall Of Fame. Graham led the entire group in an a capella rendition of "Thank You (Falletinme Be Mice Elf Agin)."

Unfortunately, Graham's reputation as a musical pioneer gradually faded away in the 90's as his albums became out of print. He was still very popular in Japan, however, as many of his albums had been re-released on CD there. He reunited Graham Central Station in 1992 to tour Japan with a revival show. The show also featured Mimi, a Japanese pop artist produced by Graham and guitarist George Johnson (of the Brothers Johnson, a bass and guitar jazz-funk duo). A concert in Tokyo, July 6th 1992, was recorded and released in 1993 as a double CD entitled *Live In Japan '92* by Edoya Records in Japan.; it was Graham's first album in eight years.

The Japanese concerts were a huge success, and Graham decided to take the band on a larger tour, named *The Funk For A Million Years Tour*. Now called Larry Graham And Graham Central Station, the line-up even included a few original members. Rose Stewart also took part in some shows. Starting with concerts in the US, including Tramps in New York, The House Of Blues in LA, and The Fillmore in San Francisco, they played to racially mixed crowds featuring both teenagers and sixty-years-plus viewers. The reactions were highly enthusiastic.

By this time, Graham was aware of the Artist's appreciation for his music. He remarked from the stage of Tramps, New York, August 2nd 1995, "Someone has been performing my songs. I won't name him, but I want to thank him." In 1996, Graham and band returned to Europe for the first time in more than 20 years, and was delighted by the reactions of the crowd. "They go crazy for the funk over there," he said. A concert at the Jazz Café in London, spring 1996, was released the same year in Europe as *Live In London* by the label FUNK24.

Meeting the Artist

Graham and the Artist finally hooked up in 1997, although they had met briefly once in the late 70's when both were recording for Warner Bros. As it happened, the Artist was in Nashville on August 22nd 1997 with his *Jam Of The Year* tour and Graham was in town with Graham Central Station and Earth, Wind & Fire, both acts touring with comedian Sinbad. Graham and several other members of Graham Central Station joined the Artist and The NPG onstage during an aftershow gig at the Music City Mix Factory in Nashville. Together, they played Graham Central Station's "Ain't No Fun," "The Jam," and Sly and The Family Stone's "Thank You (Falletinme Be Mice Elf Agin)."

The Nashville meeting led to Graham Central Station opening for several of the Artist's *Jam of the Year* tour dates, beginning on September 13th 1997. Graham and the Artist struck a close friendship and they began working on music together, recording tracks for *GCS2000* in between concerts. Graham explained that the Artist had a "really positive influence" on his music, "It makes sense since he knows my music better than most people, sometimes better than me! I mean, he knows my music. As a result, we're in perfect harmony when it comes to performing and production ideas." Graham also participated in sessions for The NPG's *Newpower Soul* and Chaka Khan's *Come 2 My House*.

Graham moved with his family to Chanhassen in the spring of 1998. In late May 1998, he said in an interview that the *GCS2000* album was "90 per cent done. The music is complete, just the mixing and post production are left and the album should be out mid-summer." Still, *GCS2000* took some time to complete and it was becoming obvious that it was not going to be ready in time to be issued in conjunction with *Newpower Soul* and *Come 2 My House*, which had initially been planned.

Asked to describe the album, Graham called it "heart music," explaining, "It comes directly from our hearts to the hearts of our listeners. I think that's what will really make this music stick. Thanks to the Artist, we were 'free' to do exactly what we wanted to do, with no budget crunch or anybody who's watching the clock on us. Usually when the music's done you're not finished and you're not in control. There are people saying 'you can't do this, you can't do that,' which is sometimes good and sometimes not. This time, we could just play until we knew we got it right."

Spiritual kinship

GCS2000 contains 10 songs, one of which is an Artist/Graham collaboration, "Utopia," the rest being written solely by Graham. Most of the music is performed by Graham and the Artist even though this is not explicitly stated as the only musicians that are listed are the occasional guests on the individual tracks. The Artist sings uncredited on several tracks. Graham and the Artist are credited as co-producers and the songs were arranged by Graham "in association" with the Artist and Kirk Johnson.

All horn parts are provided by The Hornheadz with the exception of "GCS2000," which employs Graham Central Station horn players Cynthia Robinson and Jerry Martini. Graham Central Station members Gail Muldrow, Wilton Rabb, Robert "Butch" Sam, in addition to the two horn players, appear on "GCS2000." Chaka Khan, the Artist, Marva King, Kat Dyson, Rhonda Smith, and Graham's wife Tina and daughter Latia sing backing vocals on various tracks. Kirk Johnson plays drums on "Eye'magetin'" and appears as a voice on the phone on "Don't Let 'Em Change U." Ricky Peterson was responsible for additional production and keyboards on "Just B My Lady." Brother Jules handles the scratching on two tracks and Clare Fischer arranged and conducted an orchestra, dubbed the NPG Orchestra, on "Eye Just Found Somebody 2 Love." Michael Bland and Mayte are credited for drums and finger cymbals, respectively, on "Love 4 1 Another" because their parts were sampled from "Billy Jack Bitch" on *The Gold Experience*.

GCS2000 is generally a pleasant experience. The production, arrangements, drum programming, and overall sound of the album closely resemble The NPG's *Newpower Soul* and Chaka Khan's *Come 2 My House*. The Artist's influence on the production is obvious, with the use of playful sound effects and samples, as well as the spoken segues that bridge some of the tracks. These devices seem intended to keep the listener's interest level up, but they can be annoying at times.

Musically, the album is much closer to the lightweight, pop-oriented funk of *Newpower Soul* than the jazz-infused soul and funk that characterised much of *Come 2 My House*. The album contains seven funk-based tracks, two ballads, and one instrumental jam. Somewhat disappointingly, no less than three of the 10 tracks are re-recordings of previously released Graham Central Station/Larry Graham songs. "Just B My Lady" is a new version of Graham's 1981 solo hit. "GCS2000" is developed from an a capella piece called "We've Been Waiting" from Graham Central Station's 1974 debut album. "Eye'magetin'" is essentially a revamped version of "Earthquake" from Graham Central Station's 1977 album *Now Do-U-Wanta Dance*. Additionally, "Don't Let 'Em Change U" resembles Sly and The Family Stone's classic "Family Affair" in many ways, structure, tempo, mood, and part of the melody and groove.

Most of the music of *GCS2000* is smooth and polished, and the album is clearly geared towards the mainstream in an attempt to appeal to a broad audience and bring in new listeners. As a result, some of the music is fairly safe and predictable. Several tracks also suffer from a lack of energy and passion. Indeed, the rawness, intensity, and urgency found on many early albums with funk pioneers James Brown, Sly and The Family Stone, and even Graham Central Station are largely missing here. Some of the album's most inspired moments are "U Move Me," "Don't Let 'Em Change U," and "Utopia," all of which combine memorable melodies with great grooves and musicianship.

The spiritual kinship of the Artist and Graham is highly evident from the lyrics of *GCS2000*. They clearly have a lot in common as lyricists, with such "Princely" song titles as "Free," "Groove On," and "Love 4 1 Another" and topics like individuality, freedom, the love of God and funky music, and the need for people to love one another, all of which are consistent with the Artist's concerns. And much like *Come 2 My House*, *GCS2000* employs the Artist's style of spelling and design (by Steve Parke). Combined with the overall sound and style of the music, this makes the album seem more like an Artist side project, *Newpower Soul Mk. II*, than an original artistic statement by Graham, which is unfortunate because there is no question that

he is his own man. *GCS2000* may attract many Artist fans, but somehow how genuine funk fans and Larry Graham/Graham Central Station look upon the album.

"GCS2000"

The album opens with the sound of a deep robotic-sounding voice from outer space, informing us that "from the depths of West Oakla bearing the gift of funk." This sets the tone for most of the album, a lighthearted, upbeat, and mostly very funky.

The brief intro segues into the title track, "GCS2000," a joyous, up workout featuring a group vocal. Graham's percussive bass playing is the fore. A bridge portion halfway through provides some relief, but basically a one-chord funk offering with limited melodic variation. The song makes sense as an introduction to the album as well as to Graham Central Station and Larry Graham. Near the end of the song, the backing "Now, introduce yourself..." and Graham obliges by singing, "My name is a big old G." The song ends with Graham saying "now that's the [bored] word 'bomb' replaced by the sound of an explosion. The distorted beginning and the explosion sound are obvious nods to Prince's "199

"Free"

The next song, "Free," opens with the Artist and Graham having a conversation, which begins with Larry mentioning that he smells something funny. The Artist replying, "You too, huh?" The track is a slow one-chord funk on a stuttering horn riff. Very much like "Love 4 1 Another," the song consists of restrained verses with a louder, angry chorus that is more or less than the track is fairly monotonous and never really comes alive, lacking the live version. At 7:02 minutes, it goes on far too long.

The song concerns artistic independence and freedom from prison into one's private life. Graham sings how he will not let others tell him and that he has to be free. In a reference that seems at least partially towards the Artist's dispute with Warner Bros. as to the ownership of his songs, the lyrics state, "Take what's yours, but give me mine." Graham that he does not want anyone "messin' with my song," nor "snoopin' home," and that those who do such things can just "get to steppin' on." Recalling the *Emancipation* album cover photograph that showed a man shedding a set of handcuffs, the chorus of "Free" includes the demand "chains up offa me."

"U Move Me"

The third song, "U Move Me," is a fairly simple love song in which Graham sings, obviously enough, about how his woman moves him. The track is a pop/funk number with one of the most attractive choruses of the album dramatically, with a fast, hypnotic synth motif, then Graham's falsetto repeating "you move me," and finger snaps and synth touches are added as the song gets underway. Recalling the structure of some of Prince's early hits, "U Move Me" combines funky verses (with a bass riff that recalls "Good Times") with a more melodic, flowing chorus underpinned by a line that brings to mind "Newpower Soul."

Graham's woman tells him that she loves and needs him, and he moves him in a way he never has felt before. The song does not delve into subject matter very deeply or with any especially original imagery, but it says how he treasures all their kisses and that being with her is like waking up from his car, apparently because she is just too good to be true.

"Just B My Lady"

Showcasing Graham as the romantic balladeer, "Just B My Lady" is a soul ballad in which he tells how he won his woman by asking her to marry him. Unfortunately, his slippery vocal sounds somewhat uncomfortable as he has a hard time hitting the right notes throughout. Even though the song's end result is closer to the mannerism of Barry White than the sensuality of Prince and the New Power Generation.

The song starts with an extended spoken portion which has Graham telling the listener if he or she has ever had such a strong crush that he/she has felt a loss for words. While he acknowledges that saying "I love you" can be a bit awkward, he instead just forthrightly states to her the simple and direct phrase "I love you." He lets her know that if she will be his, everything will be perfect. He will love her all the time. He continues by stating how if she will be whatever she asks of him, that he will always be true to her, and that he will be hers forever. And rather cleverly, the song ends with Graham offering a phrase that works, with his wife Tina singing, "I'll be your lady always."

On a side note, there is something of the form of a typographical error in the CD booklet in the lyrics to this song. In two instances there are blank spaces where the word (or more accurately, a picture of a) "heart" should be. From the size of the blank spaces in the CD booklet, it is clear that the printed word "heart" would not fit in either case, although the image of a heart would.

"Love 4 1 Another"

Borrowing the beat from "Billy Jack Bitch," "Love 4 1 Another" is a moderately paced funk outing. The verses are laced with piercing synth lines, while the forceful, chanted chorus features a group vocal and horn punctuations that add punch. However, the song is very repetitious, revolving around one chord and containing few interesting musical ideas. A different, more melodic segment, inserted halfway through, provides a change of pace before everything returns to the main theme again. A snippet of the drum part from "The War" is incorporated at the end. The song is over eight minutes long and much like "Free," it would have benefited from some editing.

Not unlike "Sign O' The Times," "Love 4 1 Another" lists many of the ills of modern society, in this case: gang violence, hunger, thirst, inconsiderate people, and making war instead of peace. The song exhorts us that we should "love one another," and that perhaps God will have to intervene to stop the violence and let us know He is there to help us. However, in a rather ironic statement, there is the threat that perhaps God will have to destroy the world as a way of saving it from the violence we are enduring.

The song continues in a rather introspective way by pointing out that if we begin to act as if what we want is love, then eventually those actions will become what we feel, and ultimately we will not all just see that love in the world, but additionally all of us will "come to be" that love itself. Next follows a portion wherein the lyrics paraphrase the first verse of the song, talking about how it is wrong that he went to the city only to narrowly miss getting shot. The song ends with Graham saying that part of what he will do to make a better world is to do things such as "build a house and plant some food."

As a side note, the lyrics as printed in the CD booklet share an unfortunate trait displayed in the previous song, namely missing graphical characters. In "Just B My Lady" it was the picture of the heart that was missing on two occasions, while in "Love 4 1 Another," it is the symbol for the "eye" that is glaringly absent throughout.

"Don't Let 'Em Change U"

"Don't Let 'Em Change U" is a song about the need to stay true to one's principles. It begins with a spoken vignette in which three bored schoolgirls, one of them apparently Larry Graham's daughter, discuss what to do for the evening. One suggests going to a party. However, one of them expresses doubts about going to Hans' party since it is likely to be too wild. When another of the girls says that is what makes the party cool, the other stands her ground and says that is exactly why the party would not be cool. As an alternative she suggests they study instead. When the two other girls express surprise and dismay at the idea of studying schoolwork on the weekend, the first one explains that "there are other things besides schoolwork" that they can study. With that statement, the song itself starts.

"Don't Let 'Em Change U" is one of the standout tracks musically. It is a mid-tempo funk effort with a seductive beat and a haunting melody set in a minor key. It is one of the few tracks on the album (with the exception of the ballads) that seems to have been developed from melodic ideas rather than being created around a rhythmic groove.

In the first verse, Graham tells us to "lock" in our minds that a person should be what he or she wants to be. This is followed somewhat awkwardly by the statement that "there was once a lock, but you found the key," that key being the realisation that you should not let people change your mind when it comes to doing what you know is right. That second phrase is awkward because in the sentence before, Graham speaks of locking his message into your mind as being a good thing, while in the second the lock is apparently a negative influence, only relieved by the fact that one has found the key to self-realisation. The second use of the word "lock" does not build upon the first, instead in directly conflicts with it in a way that makes the listener wonder exactly what was intended by the combination of the two phrases. The song continues with Graham singing how one has to "hold on to your integrity," staying faithful to the end, not unlike Christ. The final verse states that one has to keep on holding on to what you believe in order to reach the prize at the end of the race, and that this integrity does not come without work.

After the music ends, there is a closing segment which picks up where the opening portion left off. In the closing portion, a woman at Hans' party calls the Graham residence only to get their answering machine. From over the phone we hear a loud, raucous, and raunchy party going on. "Freaks On This Side" can be heard in the background. Matters get increasingly out of control, but with the woman speaking

on the phone trying to leave a message to her friend saying that it is not as bad as it sounds. The message ends with the sound of a shattering glass, and then Larry's daughter drives home the message of the song by saying, "It's a good thing you didn't let them change your mind."

"Utopia"

Another obvious musical highlight, the Artist/Graham collaboration "Utopia" is an energetic, harder-edged funk workout with an irresistible mid-tempo groove and a simple but highly contagious four-note chorus. Graham's bass part plays a prominent role and the track includes a particularly effective recurrent "turnaround" bass motif. However, the incorporation of the "Gett Off" scream throughout the song does not add anything of interest, merely detracting from the music. The Artist has often inserted snatches from "Utopia" in "Gett Off" in concerts since the winter of 1997-98.

The song deals with the importance of playing funky music and the need to get one's spiritual life in order. The lyrics state that Graham does not "want to be a new religion, that would be a tad bizarre," which is probably not so much aimed at speculation about the Artist becoming a Jehovah's Witness as it is a statement that the Artist may be focusing on spiritual issues in his music, but he has no delusions of being a god. The song ends with a fairly lame rap with an annoying "...illa" rhyme scheme about a man who decides to get his soul in order. The man stopped his "trickin'" this girl named Priscilla," and gave away all the things that made is life wrong. The message is that by giving away goodness you receive the same back, just as the man referred to in the rap ended up again with his Priscilla, "on the coast of Manilla... and sippin'... Sasperilla."

"Groove On"

Graham returns to his more seductive side with "Groove On," a cool, laidback, moderately paced funk track, recalling "Mad Sex" and similar attempts. Unfortunately, the chorus sounds like a throwaway and the song seems intended primarily as a vehicle for several instrumental solos. The song was previously known as "(Eye Got My Groove On) Baby Let's Go" amongst fans. Graham sums up where he is with his life. He has found spiritual wholeness, and together with his wife, daughter, and God, he has hit his groove.

"Eye Just Found Somebody 2 Love"

"Groove On" segues into the next song, "Eye Just Found Somebody 2 Love," the album's second soul ballad, which is as sweet and sappy as "Just B My Lady." Following the blueprint of "Just B My Lady," the song begins with a spoken intro by a deep-voiced Graham, who explains how he has fallen in love with his wife, and that he just has to let everyone know that he has "found somebody to love." In the final verse, he speaks lyrics in which he tells how from now on he will see his life as especially and eternally blessed.

"Eye'magetin'"

The album closes with "Eye'magetin'," an instrumental funk and blues jam, revolving primarily around bass and drums. It also features some scratching and horn parts. It is clearly the album's most demanding and least radio-friendly track, but this type of jam is probably more fun to play than to listen to. The track includes a bass solo by Graham, which is note-by-note identical to the one he played live during the 1997-98 concerts.

The title is an obvious play on the word "Armageddon." Near the start of the song we hear a crowd cheering, and eventually a the sound of a door opening and Graham asking, "Hey, my name is Larry Graham, wanna dance?" What he seems to be doing is inviting us in, but the dance is really more of a lesson of spiritual growth. This is evidenced by another spoken portion, which comes at the end of the song, where Graham intones, "Don't let Armageddon catch you sleeping. God's war is Armageddon. Don't let Armageddon catch you sleeping." That is then followed by some chaotic music, the sound of a heartbeat, and the cry of a baby (another "1999" nod). The message clearly seems to be one of the final conflict of God's war leading to a reborn society.

Article written by Lars O. Einarsson, David Magdziarz, and Per Nilsen.

Thanks to Magnus Björin and Fred Heller.

Sources: *The Guinness Who's Who of Soul Music*, *Soul Catalogue*, *Funk*

(by Rickey Vincent), Jonathan Dakk's official Graham Central Station Web Site

(www.gcsweb.org), Bart Van Hemelen's *10,000 Web Site* (www.geocities.com), interviews and

articles from *Sevenmag* (Bart Van Hemelen), *Pioneer Press* (Jim Walsh), an unpublished

interview by André Zimmermann, *Bass Player* (Tony Green), *Miami New Times* (Ben Greenman),

Love 4 One Another web site interview, and *Rolling Stone* online

(Richard Skanse).

We decided to include a "normal" letters section in this issue, despite the fact that nearly all letters we have received since the lawsuit "hysteria" broke out in early March have been related to The Artist's legal actions against UPTOWN, *The Interactive Experience*, and the nine websites. But let's leave that for a moment and focus on the musical side of things, OK?

Can you picture this?

Hi again,
Have you ever published a picture of former Prince's keyboard player Gayle Chapman? Could you do it for me and all the fans? Thank you very much!
Peace!

Robini Lionel Roger Louis.

Unfortunately, we don't have a single photo of Gayle Chapman. She is visible in the video clip for "Why You Wanna Treat Me So Bad?". Per Nilsen has a press clipping from 1979 where she is standing with the rest of the band after a show. It will be included in his *DanceMusicSexRomance* book.

The Duke Ellington of pop music

Dear UPTOWN,

One topic I'm not sure UPTOWN magazine has covered is the Artist's different bands and different styles of music he performed live from album to album. It seems to me that the Artist like Duke Ellington played to the strengths of his band members. I think the best band he had is the 1987-88-era group.

Is UPTOWN magazine planning on covering the various makeups/styles of the Artist's bands. Also are you planning on doing any in-depth reviews of aftershows of tours past/present?

Dewayne Franklin.

Thanks for your ideas. We are doing fairly comprehensive reviews of aftershows, as part of our regular tour reports. The two remaining tour reports, *Sign O' The Times* and *Lovesexy*, will also include details about all the aftershow performances that were played in the course of the tours.

It would be very interesting with a study of Prince's/ the Artist's different bands. We tend to agree with you, that his 1987-88-era lineup was amongst the strongest bands he has ever had, but it probably has as much to do with the music he created and performed at the time, as with the band itself. It would also be interesting to examine the extent of the individual band members' musical influence on Prince/the Artist.

Past band members such as Lisa Coleman, Wendy Melvoin, Dez Dickerson, Sheila E., and Eric Leeds, when they were working with Prince, introduced Prince to the music of artists he had never listened to and encouraged him to expand his musical horizons. Most of his musicians in the 90's have had the same basic R&B/funk background as the Artist, which clearly is one reason why he has not continued the musical explorations of the 80's. Alan Leeds commented on this in an article about the planned *Revolution* album (*Sonicnet*, 1 October 1998), "In the course of a jam, someone might play a lick, and he would turn around and say, 'Hey, where did that idea come from?' and Eric or Sheila or Wendy would say, 'Oh, that's a line from an old Joni Mitchell song, or an old Tito Puente song.' That was the atmosphere that existed in those days. I'm not so sure that same atmosphere exists today. This is a grown man now who has had the benefit of playing and listening to many kinds of music. He's not as unspoiled as [he was] back then."

Wilderness

The year 1998 was very good for Madonna and Lauryn Hill. Both of these super-talented artists delivered the two best albums of the year. Madonna's mind-blowing *Ray Of Light* is arguably her finest work, while Hill's *The Miseducation Of Lauryn Hill* is being called the best hip-hop album ever. These two albums are bold, adventurous, very cutting-edge; music with a purpose. That's what being an "artist" is really all about, making a creative, important statement with your music. Not surprisingly, both ladies have just received a ton of Grammys so look for Madonna and Lauryn Hill to rule 1999, as well.

And what did Prince do in 1998? Let's see, there was the *Crystal Ball* fiasco, the ridiculous website war, and the lost and forgotten *Newpower Soul*. And how is he choosing to start the New Year? With more silly publicity stunts (the "divorce" from Mayte, in favour of an invalid "arrangement"). Lacking artistic inspiration, his new music will be newly recorded versions of his tired hit "1999" (aren't we all just dying to get our hands on this?). Also, this year we can expect more of his childish feuding with Warners. It has become kind of fun to watch him behave like a spoiled brat cry-baby, throwing a tantrum when he doesn't get his way. If he could act this well on-screen, he'd be a movie star!

On her album, Lauryn Hill asks, "How you gon' win when you ain't right within?" Exactly.

David Irving.

In a recent interview on the official Bowienet (www.davidbowie.com), David Bowie, was asked about what he thought about the Artist. He replied that he was one of his favourite artists of the last 20 years, but he felt that he had "come to a crossroad" in his career and "is struggling to find where his direction should be." He made comparisons with his own period in the 80's when he was lacking direction and almost lost interest in music. He called the Artist's current period "densely worrying," but added "he's of such vast talent that he will definitely come out of this." Well, we couldn't have expressed it any better ourselves.

Since the failure of 1996's *Emancipation* to establish the Artist's independent, post-Warner Bros. career (at least in the eyes of the media and music industry), he seems to have been contemplating what his next major move should be. Pleasingly, he appears to have taken his time, assembling new material over a longer period of time than usual, while keeping his most loyal followers happy with the *Crystal Ball* three-CD set (although all of us weren't entirely happy with it) and limited releases like *The Truth* and *Kamasutra*. Last year's *Newpower Soul* cannot be described as anything but a half-hearted attempt, released to document and promote his live work. One reason why it was issued as an NPG album, despite the fact it was as much an Artist album as *Emancipation*, was to avoid giving the impression that it was his next major release.

The Artist has proven many times in the past that he has the ability to recoup from career setbacks and answer his doubters. In spite of his period in the wilderness, he is far too gifted a songwriter, musician, and performer to be written off yet. His quest for the definitive artistic statement he is so obviously capable of will continue to fascinate.

Choosing singles

Hi! I would like to react to the piece by Andrew Durnford about the choice of singles, in the *Letters* section of UPTOWN #35. A long time ago (around 1988) I heard a rumour about how the singles (not the first, but the second and third) were chosen by Prince. It was

said that the weaker songs on an album were chosen because by doing that the whole album would become better to listen to; people like hearing things they know, and by making the weaker songs well known, the whole album gets upgraded. No idea if it's true, but if you think about it, you have to admit that it could work.

H.J. Damhoff.

It sounds highly unlikely that Prince/the Artist would intentionally chose weak singles. It's another thing if an artist wants an album to be accepted as a whole; you don't achieve that by releasing singles that flop. During the Warner Bros. years, it was generally Prince that chose the first singles. Many times his instincts were absolutely right, "When Doves Cry" and "Kiss," for example, neither of which was a particular favourite of Warner Bros.' top-level executives. Bobby Z. discusses the single releases from *Parade* in a passage in *DanceMusicSexRomance*, "The *Parade* album was gone after the third single ['Anotherloverholenyohead']. The first singles were always dead right. I'm sure it was Prince who picked the first singles. Second singles sometimes weren't right, whether he was influenced by Warner Bros. or the people at Paisley Park, I don't know. 'Kiss' was a complete smash and set the album up huge. In my opinion, after 'Kiss' it should have been 'Girls And Boys.' Not 'Mountains.' Then the movie and the third single, and unfortunately the album was gone."

Chaka, Mayte, Dionne and other questions

I have just read the latest issue of UPTOWN and as usual found it very informative. One point - you remarked on the similarity between Chaka Khan's "Reconsider (U Betta)" and the Artist's "Emale." I think a more accurate comparison would be with the *Emancipation* outtake "Feel Good." In the same article on Chaka Khan you mention that the spoken part from "Old Friends 4 Sale" is tacked onto the end of "Acknowledge Me" on *Crystal Ball*. In reality, of course, it is the spoken part from "All My Dreams."

I was interested to read that a live album is in the works. As with the case of *Crystal Ball*, I wonder who actually chooses which tracks will be included. In previous comments, the Artist has said that he is not really that interested in his old stuff, and so I wonder if he perhaps delegates this responsibility to others, and if so who. A live album poses the same problem as *Crystal Ball*, namely what to put on and what to leave out. My own preference would be triple CD's, covering individual tours. However, I very much doubt that this will happen - it will probably, like *Crystal Ball*, contain a random mish-mash of tracks covering many years.

Re-reading UPTOWN #33, I noticed that on the sampler tape given out prior to a concert on 11 April 1998 are two Chaka Khan song titles that I don't recognise: "Am I Happy?" and "The Dreams Of All Time." Are these outtakes from *Come 2 My House*, and if so, do they have any input from the Artist? In the same issue, you reported that the Artist has contributed a song to Dionne Warwick's *Dionne Sings Dionne* album, but you haven't given any more details. Can you remedy this? Still with this issue, you reported that Mayte was promoting a re-release of her *Child Of The Sun* album in April 1998. That is nearly a year ago now and as far as I am aware it still hasn't appeared. I thought the original was unfairly overlooked as it was consistently good and contained a couple of excellent tracks, "However Much U Want" and "Ain't No Place Like U." I was looking forward to hearing the new tracks promised. Can you tell me what has happened to this? Best wishes,

Barry Bennett.



We agree, "Feel Good" is fairly close to "Reconsider (U Betta)" and a better comparison than "Emale." Thanks also for correcting us about "Acknowledge Me" – of course, you're right. *UPTOWN* has many knowledgeable and meticulous readers, who won't accept mistakes or sloppiness! Regarding the proposed live album, we tend to agree with you: it will probably be a "random mish-mash" collection of tracks that will be as pleasing as it is confusing and frustrating. As for who chooses the tracks, isn't it fairly obvious that this is done by the man himself?

The two Chaka Khan titles you mentioned are two songs on the album. "The Dreams Of All Time" is probably "The Drama," which includes the lyrics, "It's a drama, drama of all time." The title of "Am I Happy?" was changed to "Spoon." At the moment, we don't have any more information on the Dionne Warwick track. Same goes for Mayte's album. It is probably safe to assume that this record isn't a top priority with the Artist any longer. And getting a record deal for an album that dates back four years might prove difficult. Our guess is that nothing will happen to *Child Of The Sun*. We're not sure if we can agree that it is "consistently good," though. It does contain a few strong tracks, as you say, but there was a time when Prince's side projects were very consistent and strong, with little filler material; we wouldn't place *Child Of The Sun* in that category.

The Revolution will be heard

What can you tell us about the forthcoming Revolution album? Do you have a track listing? Do you have any information on the tracks? Will there be a tour with The Revolution to promote the album? I'm thankful for you replies. Keep up the great work!

Paul Leigh.

At the moment, we don't have any more information than anybody else about the release of The Revolution

album or a possible Revolution tour – please see the news section in this issue for the latest update on the album, tentatively titled *Roadhouse Garden*. So far, the following tracks have been mentioned for inclusion: "Witness 4 The Prosecution," "Splash," "All My Dreams," and "In A Large Room With No Light." In addition, it seems likely that "Roadhouse Garden" will be part of the album since Prince/The Artist usually includes a title track, normally to open or close an album. These five tracks probably make up about half of the album.

The tracks mentioned span the 1984–1986 years. "Roadhouse Garden" was recorded live by Prince and his band during the June 7th 1984 birthday concert at First Avenue, Minneapolis. Incidentally, the band was not "officially" called The Revolution until the release of the *Purple Rain* album later in June 1984. Since there are no known studio recordings of "Roadhouse Garden," it is likely that the new version utilizes the basic tracks of the original live recording. "All My Dreams" was recorded during the initial *Parade* sessions, at Sunset Sound, in April 1985. "Splash" was recorded in Minneapolis in August 1985, when Prince had most of *Parade* in the can ("Mountains" and "Anotherloverholenyohead" were taped in late 1985). The track was sent to Clare Fischer in July 1986 and he recorded an orchestral arrangement which was added to the track. "Witness 4 The Prosecution" was recorded twice by Prince, first in March/April 1986 in his new home studio, and then in October 1986 at Sunset Sound. The version on *Roadhouse Garden* will probably be the first, more bluesy and raw version which features input from Wendy, Susannah, Lisa (on Hammond B3 organ), and Eric Leeds (they recorded their parts to the song on April 15th while Prince was in France). "In A Large Room With No Light" was taped live at Sunset Sound in May 1986 (the day after "Get On Up"), featuring the somewhat unusual line-up of Wendy, Lisa, Sheila E., Levi Seacer Jr., Eric Leeds, Matt Blistan, and Norbert Stachel (Sheila's saxophone player at the time).

phone player at the time).

Judging by these tracks, the Artist seems to go for tracks with involvement by Lisa and Wendy and/or tracks recorded live with different configurations of musicians that he was working with at the time, i.e. he apparently avoids the more obvious solo performances. If we use this criteria, other likely candidates for inclusion could be "A Place In Heaven," "We Can Funk" (1986 live version), "Others Here With Us," "Wonderful Ass" (revamped 1986 version by Lisa and Wendy), "And That Says What?," "It Ain't Over 'Til The Fat Lady Sings," "Go," "Teacher, Teacher" (Lisa and Wendy revamp from 1985). Please note: we're only guessing!

It is no secret that Lisa and Wendy were much more involved in the recording sessions than the other band members at the time. There was not much the other Revolution members could play that Prince was not able to do himself. That was not the case with Lisa and Wendy. Wendy had a distinct rhythm guitar sound that Prince liked and Lisa was a highly skilled pianist with a unique style of playing. Friends since their shared childhood, Lisa and Wendy were able to interact musically in a way that only people who have been playing together for a very long time are able to do.

There is no question that The Revolution album will be a very strong effort, as it will contain some first-rate songs from one of the most exciting periods in Prince's career, when his music was changing and developing with each new record. Comparisons with the *Crystal Ball* three-CD set, which received a lacklustre media response, will probably underscore the fact that much of Prince's/the Artist's music of the 90's, as evidenced by *Crystal Ball*, has been very inconsistent, largely lacking the imagination, originality, unpredictability, and boldness of tracks such as "All My Dreams," "In A Large Room With No Light," and "Splash," which highlight the importance of highly creative, influential contributors like Lisa and Wendy. Perhaps a much-needed reminder for some people?

presented the Foundation with a \$100,000 cheque on behalf of NPG Records and Love 4 One Another, encouraging artists to obtain ownership of their master recordings.

Tyka Nelson...

The Artist's sister, Tyka Nelson, appears on three tracks on an album by Mutiny, Minneapolis Thang (Rome Dog Prod.). The album was produced and written or co-written by Jerome "Bigfoot" Brailey (Rock 'n' Roll Hall of Fame drummer of Parliament/Funkadelic). P-Funk members Garry Shider, Bernie Worrell, and Michael Hampton also appear. The album was recorded in 1985 but has not been released earlier.

Associate artists...

The Minneapolis Allstars Live at The Quest is an album featuring St. Paul Peterson (bass, vocals), Ricky Peterson (keyboards), Eric Leeds (saxophone), David Barry (guitar), and Bobby Vandell (drums). It was recorded at The Quest (formerly Glam Slam) in Minneapolis on January 27th 1998. The CD includes live versions of the following songs: "High Fashion," "Mutiny," "Nothing Compares 2 U," "17," "6" and "One Never Knows."

The Ø Family and Interactive close...

Two of the leading Prince/The Artist fan organisations are closing due to their disappointment in The

Artist's legal actions against fan websites and publications: *The Ø Family* and *Interactive*. We have collaborated closely with both and consider them friends deeply regret their decisions. They will be sorely missed and the Prince/The Artist fan community will be an emptier world without them.

It should be noted that *The Ø Family*, formerly *Prince Family*, was not involved in any lawsuit. Still, publisher Diana Dawkins says, "It has become incredible to continue to dedicate the amount of time and effort required to maintain our newsletter and we in the climate of antagonism and fear that Prince created." Vol.7, Issue #6 (March 13th 1999) will be the last issue of the newsletter.

THE UPTOWN LAWSUIT CALL THE LAW

On February 25, 1999, a lawsuit, docket number 99 CIV 1439, was filed in the United States District Court for the Southern District of New York against "UPTOWN Productions d/b/a [doing business as] UPTOWN, and UPTOWN USA." This article will offer a brief outline of the allegations in the Complaint. However, since at the time this article is being written UPTOWN's attorney is working on our response to the allegations, there shall be no discussion as to the merits of those allegations, nor any discussion of affirmative defenses or counterclaims, if any, which may be applicable.

Nothing contained in this article, nor our decision to not comment upon or dispute those allegations herein, should be construed as an admission, whether express or implied, by UPTOWN, or any of its staff, as to the truth or validity of those allegations.

Introductory Statement

The first three brief sections set forth a very cursory "Introductory Statement," the particular areas of the code of civil procedure upon which the attorneys filing the lawsuit are relying to have the matter heard in federal court, and an identification of the parties. As listed in the caption of the lawsuit, the plaintiffs are: Paisley Park Enterprises, Inc., Prince Rogers Nelson, and NPG Records, Inc. The caption is merely the list of Plaintiffs vs. Defendants which is placed at the top of the lawsuit.

Background

The next section of the Complaint is the section entitled "Background." In this section the attorneys for the plaintiffs set forth their version of the facts. Paragraph 13, which is the first paragraph of this section, is interesting because of its treatment of the identification of "the Artist Formerly Known as Prince." As mentioned above, the caption of the lawsuit lists the name "Prince Rogers Nelson." While the lawsuit refers to him as "The Artist," for purposes of this article, he will be identified as "Prince."

Paragraph 13 reads, in part, "The Artist is a world-renowned musical performer and songwriter, formerly known as Prince, but whose business persona is now associated with the copyrighted symbol." The paragraph goes on to say that Prince owns all the rights to the unpronounceable symbol which he uses as his name, and has filed copyright and trademark registrations for that symbol. According to the copyright registration form included as an exhibit to the lawsuit, the symbol is entitled "Love Symbol #2," the author of the symbol is Elizabeth Schoening, her contribution to the work was not as a "work made for hire," it was anonymous, and the copyright claimant, Prince, obtained ownership of the copyright "by written assignment."

The lawsuit also states that "The Artist has used the Symbol as his name continuously for about the past five years."

The remainder of the section goes on to state that the symbol has become identified by the public with Prince, and that UPTOWN has allegedly violated his rights by "unauthorized" use of the copyrighted and trademarked symbol, and "unauthorized" use of Prince's photograph and "Plaintiff's names." Prince claims that UPTOWN's actions, done "without authorization," in publishing this magazine was done "with the intention of trading on" the goodwill Prince's use of the symbol is associated with.

Further allegations in the Complaint relate to "infringements" of Prince's rights by the inclusion of "unauthorized references to the Artist's released and unreleased works and unauthorized photographs of the Artist" in the book *DAYS OF WILD*, an allegation that the CD-ROM intended to accompany the *DAYS OF WILD* book includes unauthorized information, as well as an allegation that the unauthorized book *TURN IT UP* contained unauthorized photographs of Prince. The attorneys for Plaintiffs state the Plaintiffs never received any money for the use of Prince's name, image or symbol in UPTOWN's magazine or books.

First cause of action

The Complaint then goes into formal allegations of supposed wrong-doing by UPTOWN. The first "cause of action" is for copyright infringement based upon the prior allegations in the Complaint about the unauthorized use of the symbol in UPTOWN's publications.

Paragraph 30 states "since and prior to March, 1997, the Symbol has been regularly published by the Artist and all copies of it made by the Artist or under his authority or license have been imprinted and published in strict conformity with the provisions of the Copyright Act..."

The suit asks that the Court enjoin UPTOWN from its activities, and seeks the maximum amount of statutory damages as well as attorneys fees from UPTOWN.

Second and third cause of action

The second cause of action is for trademark violation based upon the previous allegations of unauthorized use of the symbol. The third cause of action is brought under the "Lanham Act," and relates to charges of "false designation of origin." In this section the Plaintiff's attorneys state that UPTOWN's "unauthorized uses" as contained in UPTOWN's publications was such that it would cause the public to believe that they are authorized, endorsed, affiliated or otherwise permitted by the Plaintiffs.

The Plaintiff's attorney's state that the Plaintiffs have become "subject to criticism for publications that have not endorsed," since, allegedly, UPTOWN has presented the Plaintiffs to the public as affiliated with those publications. The lawsuit states that Plaintiff injuries are such that money is insufficient to repair harm allegedly caused, and that UPTOWN should be "preliminarily and permanently enjoined from putting, selling and distributing [UPTOWN] and other related books," as well as enjoined from maintaining website.

The lawsuit then alleges that UPTOWN acted "willfully, deliberately and knowingly" in supposing attempting to mislead people as to the origin of its publications, and that the Plaintiffs should be awarded "compensatory and/or statutory damages and treble damages in an amount to be determined at trial, and attorney's fees."

Fourth cause of action

The fourth cause of action against UPTOWN is by using Prince's name, photograph and likeness in publications without permission, UPTOWN has allegedly violated the State of New York's Civil Rights Law. The lawsuit asks that the Plaintiffs be awarded compensatory and "exemplary" damages, that UPTOWN be enjoined from using Prince's name, picture, photograph or likeness in the future, that UPTOWN deliver to Plaintiffs all "publications in Defendant's possession that contain the Artist's name, photograph or likeness as well as a request for attorney's fees."

Fifth cause of action

Next is a cause of action for common law unfair competition and misappropriation. Essentially, the allegations here are based on the supposed confusion of the public's mind as to the origin of UPTOWN and its books. The Plaintiff's attorneys ask that UPTOWN be enjoined from publishing, selling and distributing its publications, as well as for compensatory and punitive damages against UPTOWN.

Sixth and seventh cause of action

The sixth allegation is that UPTOWN's unauthorized actions have allowed UPTOWN to be unjustly enriched at Plaintiff's expense, and they seek damages to be determined at trial. The seventh, and final, cause of action is for the right to have an accounting of the money UPTOWN has earned from its alleged activities, so the Plaintiffs can be compensated for "their share of revenues."



UPTOWN #1 (OCTOBER

1991): *Nude Tour Report* • *A Song 4 U*

[songs written by Prince for other artists] ¶

UPTOWN #2 (JANUARY 1992): *Live 4 Live* [1991 live ap-

pearances] • *If I Gave U Diamonds & Pearls* [the *Diamonds*

And Pearls album] • *A Talented Boy* [official recordings] • *Let's*

Work [rehearsal tapes] • **Lyrics ¶ UPTOWN #3 (APRIL 1992):** *What Time*

Is It? [The Time story] • *I Got Grooves And Grooves Up On The Shelf* – Pt. 1

[outtake tapes] • *Dig If U Will The Picture* [video tapes] • *New Position* [US and

UK chart placings] • **Lyrics ¶ UPTOWN #4 (APRIL 1992):** *The Definitive Prince Boot-*

leg Discography ¶ **UPTOWN #5 (JULY 1992):** *Respect* [cover versions performed by

Prince] • *Nasty Girls* [Vanity 6 story] • *I Got Grooves And Grooves Up On The Shelf* – Pt. 2

[outtake tapes] • *Live 4 Live 1991–1992* [live performances 1991–92] • *Hot Thing!* [on UP-

TOWN's policy regarding bootlegs] ¶ **UPTOWN #6 (OCTOBER 1992):** *Diamonds And Pearls Tour*

Report ¶ **UPTOWN #7 (JANUARY 1993):** *The Funky New Album Entitled Love Symbol* [the *Love Sym-*

bol album] • *Tonight I'm Gonna Party Like It's 1999* [the 1999 album] • *Purple Music* [unreleased

songs] • *My Name Is Prince* [US promo discography] ¶ **UPTOWN #8 (APRIL 1993):** *I Really Get A Dirty*

Mind [the *Dirty Mind* album] • *Dirty Mind Tour Report* • *The Ryde Dyvine* [the *Act I* and *The Ryde Dyvine*

TV specials] • *Billboards* [the *Joffrey Ballet*] ¶ **UPTOWN #9 (JULY 1993):** *Act I Tour Report* • *Carmen On Top*

[*Carmen Electra* profile] • *A Rock Soap Opera* [the unused segues from the *Love Symbol* album] • *Respect*

II [list of cover versions performed by Prince] ¶ **UPTOWN #10 (JULY 1993):** *Shut Up! Already, Damn!* [Prince's

interviews] ¶ **UPTOWN #11 (OCTOBER 1993):** *Do I Believe In God? Do I Believe In Me?* [the *Controversy* album] •

I've Got 2 Sides And They're Both Friends [the philosophy of Prince] • *A King In The Land Of The Rising Sun* [Japa-

nese discography] • *Welcome 2 The Dawn* [on Prince's new name] • *Let's Do It...* [Interactive [*Glam Slam* Ulysses]] •

Open Book [bibliography] • **Lyrics ¶ UPTOWN #12 (JANUARY 1994):** *Act II Tour Report* • *Testin' Positive 4 The Funk*

[*George Clinton* profile] • *They Call Me Melody Cool* [*Mavis Staples* profile] ¶ **UPTOWN #13 (APRIL 1994):** *All Of This*

And More Is For You [the *For You* and *Prince* albums and live performances] • *The Beautiful Experience* [the launch of

the single] • *Original Prince* [US discography] • **Lyrics ¶ UPTOWN #14 (JULY 1994):** *Purple Rain* – 10th Year Anniversary

[the album, tour and film] • *Isn't It A Shame This Ain't A Movie – Then U Could Rewrite My Every Line* [deleted movie

footage] • *Could U B The Most Beautiful Girl In The World?* [The *Beautiful Experience* TV film] ¶ **UPTOWN #15 (JULY 1994):**

The Definitive Prince Bootleg Discography – pt. 2 ¶ **UPTOWN #16 (OCTOBER 1994):** *The Spirit's Calling, Here's The Reason*

Why [the *Come* album] • *The Interactive Experience* [the Interactive CD-ROM] • *An Extended Member Of The Royal House-*

hold [UK discography] ¶ **UPTOWN #17 (JANUARY 1995):** *Ain't That A Bitch* [the *Black Album*] • *A Song 4 U* [songs written

by Prince for other artists – updated] • *Standing At The Altar* [exclusive interview with *Margie Cox*] ¶ **UPTOWN #18**

(APRIL 1995): *Origins Of The Minneapolis Genius* [exclusive interview with *Pepé Willie*] • *It's Automatic* [Australian disc-

ography] • *Sex Shooters* [the *Apollonia 6* story] ¶ **UPTOWN #19 (JULY 1995):** *The Definitive Posterography* ¶ **UPTOWN**

#20 (JULY 1995): *Everybody Wants 2 Sell What's Already Been Sold* [the evolution of *The Gold Experience*] • *Isn't It A Shame*

This Ain't A Movie – Then U Could Rewrite My Every Line – pt. 2 [deleted movie footage] • *The Glamorous Life* [the *Sheila E.*

story] ¶ **UPTOWN #21 (OCTOBER 1995):** *All That Glitters Ain't Gold* [The *Gold Experience* album special] • *The Ultimate Live*

Experience [1995 European tour report] • *Child Of The Sun* [exclusive interview with *Mayte*] ¶ **UPTOWN #22 (JANUARY 1996):**

This Is Not Music... This Is A Trip! [the musical journey of Prince] • *The "Old" Experience* [a look at Prince/The Artist's direction

in a recycled context] • *Turn It Up* [German discography] • *Rock Hard In A Funky Place* [interviews with *Dez Dickerson* and

Miko Weaver] ¶ **UPTOWN #23 (APRIL 1996):** *Free The Music* [update on outtakes] • *2night We Video* [the definitive vide-

ography] • *The VH-1 Experience* [the *VH-1 Music And Fashion Awards* and the *Love 4 One Another* TV film] • *The 1996 Japa-*

nese Tour Report • *The Hawaiian Honeymoon Experience* [the three Hawaiian concerts in February 1996] ¶ **UPTOWN**

#24 (JULY 1996): *Chaos And Disorder Rulin' My World 2day* [*Chaos And Disorder* album special] • *Listen 2 Me People, Eye*

Got A Story 2 Tell [the wit, metaphors and imagery of Prince/The Artist] • *Controversy Tour Report* • *Wet Dreams* [the

story of *The Hookers* and *Vanity 6*] ¶ **UPTOWN #25 (OCTOBER 1996):** *The Definitive Prince Bootleg Discography* – pt. 3 ¶

UPTOWN #26 (OCTOBER 1996): *2000 Zero Zero Party Over Oops Out Of Time* [the 1999 years] • *I Only Want U 2 Have*

Some Fun [the 1999 tour report] • *Free* [a commentary on The Artist's career] • *Our Trip Around The World In A Day* [the

Around The World In A Day album] ¶ **UPTOWN #27 (JANUARY 1997):** *Three Hours Of Love, Sex And Liberty* [three views

of *Emancipation*] • *Call People Magazine And Rolling Stone* [The Artist speaks] • *Sunset In My Heart* [Prince at *Sunset*

Sound studio] • *In The Flesh* [The *Flesh* sessions and unreleased album] ¶ **UPTOWN #28 (APRIL 1997):** *I Think I Wan-*

na Dance [the *Parade* tour report] • *Call People Magazine And Rolling Stone* [The Artist speaks – Part II] • *Spiritual*

World [the spiritual life of Prince/The Artist] • *Peaks And Valleys* [US chart positions] ¶ **UPTOWN #29 (JULY 1997):**

Ev'ryone, Come Behold Christopher Tracy's Parade [the *Parade* album] • *Call People Magazine And Rolling Stone*

[The Artist speaks – Part III] • *Freedom Is A Beautiful Thang* [the *Love 4 One Another* Charities Tour report] ¶

UPTOWN #30 (OCTOBER 1997): *The Definitive Posterography Part 2 With The Postcardography* ¶ **UPTOWN #31**

(JANUARY 1998): *Everybody's Here, This Is The Jam Of The Year!* [The *Jam Of The Year* World Tour report – Part I]

• *Call People Magazine And Rolling Stone* [The Artist speaks – Part IV] ¶ **UPTOWN #32 (MARCH 1998):** *Ever-*

rybody's Here, This Is The Jam Of The Year! [The *Jam Of The Year* World Tour report – Part II] • *This Is What It's*

Like In The Dream Factory [the inside story of the *Dream Factory* album] • *Have You Ever Had A Crystal*

Ball? [a closer look at the *Crystal Ball* set] ¶ **UPTOWN #33 (MAY 1998):** *Going 2 The Crystal Ball* [the

inside story of the *Camille* and *Crystal Ball* albums] • *There's A Brand New Groove Going Round* [a

recording chronicle: from *Dream Factory* to *Sign O' The Times*] • *Daughters Of The Revolution*

[the story of *Wendy & Lisa*] ¶ **UPTOWN #34 (SEPTEMBER 1998):** *Newpower Soul Is Here* [New-

power Soul album special] • *Call People Magazine And Rolling Stone* [The Artist speaks –

Part V] • *We Should All Come 2gether 2 The Newpower Soul* [The 1998 European tour –

a preview] • *Sign O' The Times Mess With Your Mind* [*Sign O' The Times* album special]

¶ **UPTOWN #35 (NOVEMBER 1998):** *We Should All Come 2gether 2 The Newpower*

Soul [The August 1998 European tour report] • *Desire, Screams Of Passion,*

And... Mutiny! [the rise and fall of *The Family*] • *Conversation Piece* [A dis-

cussion with *Per Nilsen* about *DanceMusicSexRomance*] ¶ **UPTOWN**

#36 (JANUARY 1999): *New Power Soul Lay Claim 2 The Booty* [The

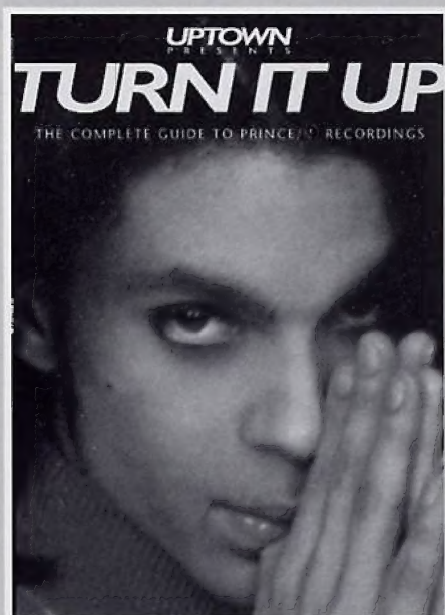
December 1998 European tour report] • *Call People Mag-*

azine And Rolling Stone [The Artist speaks – Part VI] •

Paint A Perfect Picture [Prince/The Artist

Comic Books] • *Come 2 My House*

[*Chaka Khan* profile] ¶



NEARLY SOLD-OUT!

TURN IT UP is an exclusive, limited-edition book for the fan and collector of Prince/The Artist. It is an attempt to catalogue the music of Prince/The Artist, both his officially released recordings and unauthorized recordings circulating amongst a vast international network of collectors: unreleased songs, concerts and rehearsals on audio and video tape, TV appearances, and unreleased footage on video tape. The aim is to provide a comprehensive and in-depth guide to his music. *TURN IT UP* is not only an indispensable reference book for collectors, but also a must for anyone with more than a passing interest in the artist formerly known as Prince.

PURPLE MUSIC • A complete alphabetical index to over 500 released compositions by Prince/The Artist. Besides covering his own body of work, this section includes all those tracks written for other artists. Contains writing credits and a source listing. A separate portion lists remixes and extended versions.

GROOVES AND GROOVES UP ON THE SHELF • A comprehensive catalogue of outtakes: around 400 unreleased songs and alternate versions of released songs. Includes discussions of all songs (descriptions, approx. session dates, etc). The songs are presented in chronological order.

A BEAUTIFUL NIGHT • The complete guide to all known Prince/The Artist concerts on audio tape, with quality gradings and tape durations. Also includes descriptions of the set lists of all the tours and brief comments on individual concerts.

LET'S WORK • A documentation of rehearsals on audio and video tape, with detailed descriptions and comments.

DIG IF U WILL THE PICTURE • A list of circulating private and non-TV video footage.

THE FLOW • An introduction to Prince/The Artist.

TURN IT UP contains 80 pages.

It is illustrated with around 50 photographs, including many which have never been published before.

ORDERING DETAILS

USA / CANADA

The annual subscription to *UPTOWN* (5 issues) costs U.S. \$50.

Double (x2) the price if you want a two-year subscription (10 issues), or triple (x3) the price if you want a three-year subscription (15 issues).

If you want additional *UPTOWN* issues (or back issues), the price per issue is U.S. \$10.

TURN IT UP costs U.S. \$20

DAYS OF WILD costs U.S. \$50.

All prices include postage and package.

Please specify exactly what you are ordering.

(Allow around four weeks' delivery.)

Please send cash or money order made payable to Harold E. Lewis, in US currency, to:

UPTOWN USA
P.O. Box 43
Cuyahoga Falls, OH 44222
USA

Note: no checks will be accepted!

EUROPE (excluding the Benelux and Nordic countries) & REST OF THE WORLD (excluding USA, Canada, and Australia)

The annual subscription to *UPTOWN* (5 issues) costs:

Great Britain: £30, Japan: ¥6,000, Germany: DM 80, France: F250, Spain: 7,000 pts, Italy: L. 80,000, Switzerland: 70 CHF, Austria: 600 schilling, EU (EMU): 45 euro.

Double (x2) the price if you want a two-year subscription (10 issues), or triple (x3) the price if you want a three-year subscription (15 issues).

If you want additional *UPTOWN* issues (or back issues), the price per issue is:

Great Britain: £6, Japan: ¥1,200, Germany: DM 16, France: F50, Spain: 1,400 pts, Italy: L. 16,000, Switzerland: 14 CHF, Austria: 120 schilling, EU (EMU): 9 euro.

TURN IT UP costs: Great Britain: £15, Japan: ¥3,000, Germany: DM 40, France: F120, Spain: 3,000 pts, Italy: L. 40,000, Switzerland: 30 CHF, Austria: 250 schilling, EU (EMU): 22 euro.

DAYS OF WILD costs: Great Britain: £30, Japan: ¥6,000, Germany: DM 80, France: F250, Spain: 7,000 pts, Italy: L. 80,000, Switzerland: 70 CHF, Austria: 600 schilling, EU (EMU): 45 euro.

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Note: You must pay in your own currency, euro,

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(Allow around four weeks' delivery.)

Send your payment by

International Money Order/Mandat de Poste International (Europe only),

or cash (do not send any coins!) to:

UPTOWN
P.O. Box 87
SE-590 62 LINGHEM
Sweden

If possible, send money by registered mail and/or return receipt.

Note: No checks/cheques or money/personal orders will be accepted!

BENELUX

The annual subscription to *UPTOWN* (5 issues) costs:

Holland: F90, Belgium: Bfr 1600.

Double (x2) the price if you want a two-year subscription (10 issues), or triple (x3) the price if you want a three-year subscription (15 issues).

If you want additional *UPTOWN* issues (or back issues), the price per issue is:

Holland: F18, Belgium: Bfr 320.

TURN IT UP costs: Holland: F40, Belgium: Bfr 800

DAYS OF WILD costs: Holland: F90, Belgium: Bfr 1600.

All prices include postage and package.

Please specify exactly what you are ordering.

(Allow around four weeks' delivery.)

For Belgium: pay by bank transfer to Piet Van Rijckeghem,

account no. Citibank 953-0199330-61.

For Holland and Luxemburg: please send cash (no coins!) to:

UPTOWN BENELUX/Piet Van Rijckeghem
P.O. Box 46
BE-8780 Oostrozebeke
Belgium

AUSTRALIA

The annual subscription to *UPTOWN* (5 issues) costs AU\$80.

Double (x2) the price if you want a two-year subscription (10 issues), or triple (x3) the price if you want a three-year subscription (15 issues).

If you want additional *UPTOWN* issues (or back issues), the price per issue is AU\$16.

TURN IT UP costs AU\$40

DAYS OF WILD costs AU\$80.

All prices include postage and package.

Please specify exactly what you are ordering.

(Allow around four weeks' delivery.)

Please send cash or personal cheque made payable to Maxime Burzlaiff,

in Australian currency, to:

Maxime Burzlaiff (UPTOWN Australia)
167 Argyle Street
Fitzroy, Victoria 3065
Australia

NORDIC COUNTRIES

The annual subscription to *UPTOWN* (5 issues) costs:

Sweden: 250 SEK, Norway: 250 NOK, Denmark: 250 DEK, Finland: 200 FIM, Iceland: 2,500 ISK.

Double (x2) the price if you want a two-year subscription (10 issues), or triple (x3) the price if you want a three-year subscription (15 issues).

If you want additional *UPTOWN* issues (or back issues), the price per issue is:

Sweden: 50 SEK, Norway: 50 NOK, Denmark: 50 DEK, Finland: 40 FIM, Iceland: 500 ISK.

TURN IT UP costs: Sweden: 125 SEK, Norway: 125 NOK, Denmark: 125 DEK, Finland: 100 FIM, Iceland: 1,250 ISK.

DAYS OF WILD costs: Sweden: 250 SEK, Norway: 250 NOK, Denmark: 250 DEK, Finland: 200 FIM, Iceland: 2,500 ISK.

All prices include postage and package.

Please specify exactly what you are ordering.

Pay in your own currency to UPTOWN productions at Swedish PostGiro account 24 66 98-5.

Or, send your payment by cash (paper currency only, no coins!) to:

UPTOWN
P.O. Box 142
SE-453 23 LYSEKIL
SWEDEN

Information about UK ordering of DAYS OF WILD

In our previous issue of *UPTOWN*, we announced our collaboration with *The Interactive Experience*. We had arranged so that they could take on UK orders of *DAYS OF WILD*. However, since *The Interactive Experience* closed in mid-March 1999, it is no longer possible to order the book through them. All UK orders should be sent to UPTOWN (see address and price above under the "Europe & Rest Of The World" heading), at least until we have worked out a new agreement with a possible UK representative (discussions are underway).

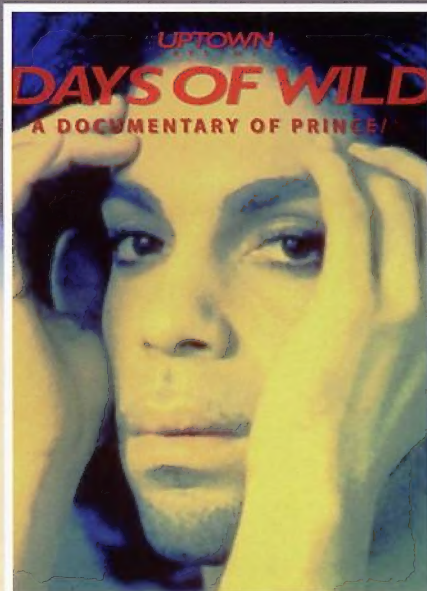
Please check our website for updates on this (www.uptown.se).

Please note that all orders sent thus far to *The Interactive Experience* have been received by us! Rest assured, nothing has been lost! To summarize: All UK orders for *DAYS OF WILD* should be sent to UPTOWN until further notice. Sincere apologies for any inconvenience.

Note:

UPTOWN issues #1, #2, #3, #4, #5, #6, #7, #8, #9 and #13 are sold out.

COMING IN THE SUMMER OF 1999!



Sometimes referred to as "the Prince bible," *Prince: A Documentary* was first published by Omnibus Press in 1990. A second edition of the book, written by Per Nilsen, was released in 1993. The book is a detailed chronology of the artist formerly known as Prince, chronicling all the milestones, major and minor events in his life and career, including record releases, concerts, films, TV appearances, work with other artists. Finally, after six years, the book returns as *DAYS OF WILD – A Documentary of Prince/The Artist*, published by UPTOWN!

DAYS OF WILD is a completely revised and fully updated version of *Prince: A Documentary*. The book follows the previous chronological year-by-year "format," but the entire text has been re-written from scratch and updated to include all events up to 1999 (thus, it covers the years 1958 to 1999). Per Nilsen has worked with the UPTOWN staff on the new book. Several additional interviews have been conducted (and are planned) specifically for *DAYS OF WILD* in order to gain more insight into Prince's/The Artist's 90's work. Unquestionably, *DAYS OF WILD* will be regarded as the ultimate reference book for anyone interested in the life and work of Prince/The Artist.

With the book comes a CD-ROM, which contains *DAYS OF WILD*'s exhaustive appendix (too comprehensive to fit into the book!) The CD-ROM is also planned to include the first four years of UPTOWN – 20 issues! Many of these issues are completely sold-out and not available in any other form than on the *DAYS OF WILD* CD-ROM. Also included on the CD-ROM are a selection of more recent articles from UPTOWN. The complete contents of the CD-ROM have not been finalized yet (check our website for updates [www.uptown.se]). The accompanying Adobe Acrobat Reader 3.1 programme (for both Mac OS and Windows) enables the reader to view and print out the issues (stored as PDF files).

DAYS OF WILD – A Documentary of Prince/The Artist is A4-sized, 120 pages, with a full-colour cover. It features a wealth of previously unseen photographs. The book will be available by mail order only from UPTOWN and will not appear in stores. The edition is limited to 3,000 copies.

The price of *DAYS OF WILD* – the book and CD-ROM (they are *not* available separately) – is equivalent to the cost of an annual subscription to UPTOWN: USA: \$50, Great Britain: £30, Japan: ¥6000, Australia: Aus\$75, Germany DM80, France F250, Spain: 7.000 ptas, Italy: L. 80.000, Switzerland: 70 CHF, Austria: 600 schilling, Holland: f80, Belgium: Bfr 1600, Sweden: 250 SEK, Norway: 250 NOK, Denmark: 250 DEK, Finland: 200 FIM, Iceland: 2.500 ISK. (It should be noted that the cost of air mail to countries outside of Europe accounts for approx. a quarter to a third of the price!)

Extensively researched... Manically detailed...
The New Musical Express

For Prince obsessives and anal retentives, the litany of tour dates should induce orgasm... Nilsen's familiarity with outtakes and alternate sessions is enviable.
Sounds

Exhaustive and in-depth survey of the Minneapolis Maestro's life and work... Decidedly covetable... A must for fans or for anal-retentive types who feel insecure unless they know the name of Prince's funk jam performed on June 7, 1985. The only thing left to compose is the Prince question set for Trivial Pursuit. If anyone is to do it, Per Nilsen should.
Q magazine

Many books of this type merely dress up information that most fans already know; the strength of Per Nilsen's work is that besides documenting the concerts and records that are familiar to all, he has also dug around to unearth some new information... Prince fans certainly won't be disappointed."
Record Collector

Excellent survey of chronologically arranged feats by the little big man from Minneapolis.
Useful as a reliable book of reference: when/where did he play, when were his records released, who collaborated, etc.
Oor (Holland)

UPTOWN

PRESS RELEASE FOR IMMEDIATE RELEASE

MAGAZINE, SUED BY FORMER "PRINCE," SAYS IT WILL FIGHT BACK TO DEFEND FREEDOM OF SPEECH

March 8, 1999

UPTOWN magazine will vigorously defend the lawsuit filed against it by the Artist Formerly Known as Prince.

On February 25, 1999, the artist formerly known as Prince ("Prince") filed a lawsuit in U.S. Federal District Court, Southern District of New York, against *UPTOWN*, a "fanzine" devoted to examination and discussion of Prince's work. The suit seeks to halt publication of *UPTOWN* as well as books regarding Prince published by *UPTOWN*. Additionally, the suit seeks to close down *UPTOWN*'s website at www.uptown.se. The lawsuit charges *UPTOWN* with copyright, trademark, and other violations.

"This lawsuit is completely without merit," said Alex Hahn, a lawyer in the Computer Law Group of Hanify & King, P.C., of Boston, Massachusetts, which is representing *UPTOWN* in the lawsuit. "It is also a grotesque assault on the very freedom of speech which Prince claims to stand for."

"Allowing this suit to go forward will have a chilling effect on public discourse," added David Lee Evans, head of Hanify & King's Computer Law Group. "The remedy Prince is seeking is extraordinary."

Prince has also filed two other lawsuits in New York against fan-run websites, alleging that these websites illegally distribute unreleased recordings of Prince's music. However, the suit against *UPTOWN* makes no allegation that *UPTOWN* sought to distribute bootleg music; nor does *UPTOWN* support the sale of bootlegs. Rather, the *UPTOWN* suit simply claims that *UPTOWN*'s use of Prince's name, symbol, and image constitutes infringement.

"*UPTOWN* has always clearly identified itself as an independent voice," said Per Nilsen, a regular contributor to *UPTOWN* and author of books on Prince as well as David Bowie and Iggy Pop. "The fanzine provides serious commentary and criticism of Prince's work, not just slavish worship. That's apparently why he wants to shut it down."

In 1993, Prince announced to the world that he was changing his name to an unpronounceable symbol. Prince asked media outlets to identify him only by this symbol, and he provided numerous media outlets with computerized, downloadable copies of the symbol for use in their publications.

Count I of the Complaint asserts that *UPTOWN* violated federal copyright laws by identifying Prince by the symbol. "The notion that a person can change their name to a symbol, ask everyone to use that symbol, and then sue them for using it is legally absurd," said Hahn.

The Internet "Prince Community" is abuzz over the lawsuit, with fans almost unanimously expressing outrage over Prince's attempts to silence the popular fanzine.

Said Ben Margolin, maintainer of a website called prince.org, "No other publication has ever provided the kind of in-depth analysis and insight that *UPTOWN* has. Most artists would love to have such a high-quality, tenured, intelligent fanzine! Quashing bootleggers is one thing, but targeting *UPTOWN* and other fan organizations shows just how little The Artist thinks the fans matter to his business. We've always supported him, and what do we get? Not respect, not some leeway to use images on websites that give us pleasure, we simply get cease-and-desist letters, lawsuits and heartache."

The lawsuit also claims that *UPTOWN* sought to confuse the public by indicating that the magazine was affiliated with or endorsed by Prince. However, *UPTOWN* has always been promoted as an unauthorized fan

magazine. Since 1994, it includes a disclaimer on the magazine stating that it is no way affiliated with Prince. And as early as the second issue, in 1992, *UPTOWN* clearly identified itself as an independent voice for those "Prince fans [who] aren't satisfied with just the official news..."

In 1997, *UPTOWN* released the book *TURN IT UP*, a complete guide to Prince's released and unreleased recordings. Publication of a similar book, called *DAYS OF WILD*, is scheduled for later in 1999. Prince's lawsuit also seeks to prevent publication of the book. *DAYS OF WILD* is a chronology of Prince's career, and essentially an updated version of Nilsen's *Prince: A Documentary*, published by British Omnibus Press in 1990 and 1993.

UPTOWN, which is based in Sweden but circulates throughout the United States, was launched in 1991 by a small team of Prince fans. All profits are re-invested in the magazine. It has been praised for its insightful analysis of one of the 20th century's most creative pop musicians.

"*UPTOWN* was created out of a genuine love of Prince's music and performances," said Lars O. Einarsson, *UPTOWN*'s co-founder. "The magazine has always focused on Prince's work and career, avoiding gossiping about his personal life. *UPTOWN* has always treated him with the utmost respect and analyzed his work in a serious, journalistic manner. We've always sent the magazine to Prince's organization and we haven't had one single complaint until this!"

UPTOWN staffers and many Prince fans believe that the magazine's independent, free-thinking stance is what prompted the legal action.

"Our experience demonstrates that this action is part of The Artist's long-term wish to control unofficial outlets," commented Vicki Shuttleworth, whose Australian Prince fanzine *7 Magazine* was closed down in 1997 after threats from Prince's organization. "I took those threats seriously because I had received a copyright notice from Paisley Park three years earlier in which they made the astonishing claim that they reserved the right to 'discuss' his work and even his merchandise."

The Artist's official Love 4 One Another website issued a statement on the lawsuits. It just said "one," indicating that the ultimate goal is to have only one sanctioned outlet to the world. "The Artist wants to kill competition and completely control how he is perceived," said Margolin.

One of the most respected Prince sites and newsletters, *The Prince Family*, is closing down, "because of the climate of antagonism and fear that Prince has created," said editor and publisher Diana Dawkins. The British fanzine *Interactive* is also giving up. "We've completely lost respect for Prince and any magazine or website in the name of *Interactive* would merely become a breeding ground for negativity, something that isn't fair on the fans," explained *Interactive*'s Gavin McLaughlin. Other fan organizations are expected to follow suit as many loyal Prince followers are bitterly disappointed in how they have been treated.

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